

The HIGH SCHOOL THESPIAN

COVER PICTURE

Walter Huston as Pieter Stuyvesant in Maxwell Anderson's musical comedy, *Knickerbocker Holiday*.

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VOL. XII, No. 3

A National Publication Devoted to Dramatics in the Secondary Schools

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THIS ISSUE

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FRED C. BLANCHARD

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by CARL B. CASS

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ANNOUNCER—
NO EASY LESSONS
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LOOKING THROUGH THE
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SMILING THROUGH
by EARL W. BLANK

DESCRIPTION OF DRAMA
(an editorial)

NOVEMBER, 1940



ROW-PETERSON PLAYS PULL!

As the handful of attendance reports from 1940 playings attest ...

REMEMBER THE DAY, Boulder, Colo., 796; BEGINNER'S LUCK, Treverton, Pa., 523; NEW FIRES, Port Neches, Tex., 986; SHIRT SLEEVES, St. Joseph Academy, Wheeling, W. Va., 582; FOOT-LOOSE, Milford, Mich., 538; THE EYES OF TLALOC, Brigham City, Utah, 589; FOOT-LOOSE, Johnstown, N. Y., 584; SHIRT SLEEVES, Sidney, Ohio, 706; ARE YOU MR. BUTTERWORTH?, Berwyn, Pa., 613; THIS GENIUS BUSINESS, Plymouth, Ind., 504; SPRING FEVER, Ashland, Ky., 556; SPRING FEVER, Batavia, Ill., 710; HEART TROUBLE, Crystal Falls, Mich., 624; HEADED FOR EDEN, South Williamsport, Pa., 1046; SHIRT SLEEVES, St. Joseph H. S., Escanaba, Mich., 680; SPRING FEVER, Franklin, Pa., 662; OUT OF THE FOG, Oberlin, Kan., 603; FOOT-LOOSE, Ford City, Pa., 1039; MISTAKES AT THE BLAKES', Young School P. T. A., Aurora, Ill., 653; JO'S BOYS, Whittier Junior H. S., Lorain, Ohio, 629; SHIRT SLEEVES, Glenshaw, Pa., 906; SPRING FEVER, Bradford, Pa., 625; SPRING FEVER, Newton, Kan., 1037; FOOT-LOOSE, Cedarville, Ohio, 598; FOOT-LOOSE, Brownsburg, Ind., 505; SPRING FEVER, Chambersburg, Pa., 1347; SPRING FEVER, Spring Valley, Minn., 516; GUESS AGAIN, Armada, Mich., 533; HEADED FOR EDEN, Comstock, Mich., 537; BEGINNER'S LUCK, Linton, Ind., 550; HAPPY-GO-LUCKY, Wellington, Kan., 730; SPRING FEVER, Nevada, Mo., 961; FOOT-LOOSE, Neenah, Wis., 694; BOSTON BLUES, Marshfield, Ore., 651; SPRING FEVER, Oshkosh, Wis., 790; FOOT-LOOSE, Canoga Park, Calif., 1211; THE EYES OF TLALOC, Bel Air, Md., 548; PARENTS AND PICTAILS, Joseph Johns Jr. H. S., Johnstown, Pa., 2200; RUNNING WILD, Emerson School, Gary, Ind., 923; FOOT-LOOSE, Grinnell, Iowa, 528; HEADED FOR EDEN, Lockport, Ill., 683; HEART TROUBLE, Godwin Heights H. S., Grand Rapids, Mich., 764; REGATTA, Smithville, Ohio, 540; REMEMBER THE DAY, Cathedral H. S., Omaha, Nebr., 1337; SPRING FEVER, Norwich, N. Y., 500; SPRING FEVER, Farmington, Minn., 522; THIS GENIUS BUSINESS, Clay Center, Kan., 576; HOOSIER SCHOOLMASTER, Bloomington, H. S., Minneapolis, Minn., 541; FOOT-LOOSE, Lima, Ohio, 635; ONCE IN A LIFETIME, Staples, Minn., 665; HEADED FOR EDEN, Taylor, Texas, 730; NEW FIRES, Gardner, Mass., 680; FOOT-LOOSE, Robbinsdale, Minn., 525; SPRING FEVER, Marysville, Kan., 567; SPRING FEVER, Rapid City, S. D., 823; FOOT-LOOSE, Grand Rapids, Minn., 652; HEADED FOR EDEN, Wheatland, Wyo., 515; CROSS MY HEART, Elkhorn, Wis., 515; HEART TROUBLE, Grandview, Wash., 502; FOOT-LOOSE, Fort Scott, Kan., 1117; SPRING FEVER, Arkansas City, Kan., 994; FOOT-LOOSE, Spencer, Iowa, 640; WINGS OF THE MORNING, Duncan, Okla., 717; HEADED FOR EDEN, Longview, Wash., 523; FOOT-LOOSE, Lisbon, Ohio, 662; CROSS MY HEART, Mt. Vernon, Ind., 895; THE EYES OF TLALOC, Benton Harbor, Mich., 710; HEADED FOR EDEN, Pine Island, Minn., 545; THE MERRY HARES, Chambersburg, Pa., 1506; BIG TIME, Kutztown, Pa., 776; SPRING FEVER, Y. M. C. A. Hi-Y Club, McPherson, Kan., 620; SPRING FEVER, Concordia, Kan., 532; THE MERRY HARES, Milton, Wis., 562; HEADED FOR EDEN, Sugar Creek Twp. H. S., Franklin, Pa., 978; REMEMBER THE DAY, Hudson Falls, N. Y., 533; SHIRT SLEEVES, Loveland, Colo., 800; HEADED FOR EDEN, Moscow, Idaho, 586; REMEMBER THE DAY, St. John's Academy, Plattsburg, N. Y., 651; FOOT-LOOSE, Lincoln H. S., Manitowec, Wis., 1016; NEW FIRES, Bridgeport, Pa., 540; SPRING FEVER, Field-Kindley H. S., Coffeyville, Kan., 1007; FOOT-LOOSE, West Valley H. S., Millwood, Wash., 610; RUNNING WILD, Lynden, Wash., 508; FOOT-LOOSE, Ludington, Mich., 573; SPRING FEVER, Manual Training H. S., Peoria, Ill., 544; SPRING FEVER, Bedford, Va., 571; WINGS OF THE MORNING, Eastern H. S., Lansing, Mich., 929; THE MERRY HARES, Manheim, Pa., 550; SHIRT SLEEVES, Oskaloosa, Iowa, 650; WINGS OF THE MORNING, Central H. S., Tulsa, Okla., 1591; SPRING FEVER, Fort Pierce, Fla., 870; NEW FIRES, Payette, Idaho, 715; FOOT-LOOSE, Monmouth, Ill., 590; FOOT-LOOSE, Homer, La., 602; FOOT-LOOSE, Brookings, S. D., 803; BALMY DAYS, Upper Sandusky, Ohio, 630; PARENTS AND PICTAILS, Scotia, N. Y., 500; SPRING FEVER, Uniontown, Pa., 1025; SPRING FEVER, Dayton, Ohio, 571; NEW FIRES, Hollister, Calif., 882; CROSS MY HEART, Gary, W. Va., 859; FOOT-LOOSE, Englewood, Colo., 666; WINGS OF THE MORNING, Milwaukee, Wis., 756; REMEMBER THE DAY, Denver, Colo., 520; THE EYES OF TLALOC, Lansing, Mich., 607; HEADED FOR EDEN, Flint, Mich., 532; BEGINNER'S LUCK, Piqua, Ohio, 838; HEADED FOR EDEN, Moorhead, N. D., 762; SPRING FEVER, Franklin Academy, Malone, N. Y., 519; FOOT-LOOSE, California, Pa., 537; SPRING FEVER, Avalon, Pittsburgh, Pa., 525; HEADED FOR EDEN, Kennett, Mo., 1000; FOOT-LOOSE, Norwalk, Ohio, 657; SPRING FEVER, Brookings, S. D., 849; FOOT-LOOSE, Rolla, Mo., 560; MISTAKES AT THE BLAKES', Atkinson, Nebr., 615; HEADED FOR EDEN, Albuquerque, N. Mex., 629; RELATIVES BY AFFECTION, West Point, Nebr., 576; THE MERRY HARES, Harding H. S., St. Paul, Minn., 663; JO'S BOYS, Carlisle, Pa., 855; SHIRT SLEEVES, Central Catholic H. S., Fort Wayne, Ind., 517; SPRING FEVER, Miami, Fla., 516; FOOT-LOOSE, Grundy Center, Iowa, 654; FOOT-LOOSE, Mankato, Minn., 586; FOOT-LOOSE, Central H. S., Detroit, Mich., 1405; CROSS MY HEART, Tell City, Ind., 620; FOOT-LOOSE, Ft. Atkinson, Wis., 600; FOOT-LOOSE, Platteville, Wis., 966; HEADED FOR EDEN, Custer, S. D., 520; FOOT-LOOSE, West Bend, Wis., 1188; HEADED FOR EDEN, Guthrie Center, Iowa, 798; HEADED FOR EDEN, Charleroi, Pa., 744; SPRING FEVER, Antigo, Wis., 678; RUNNING WILD, Mt. Healthy, Ohio, 748; SECOND FIDDLE, Mount Airy, N. Car., 566; REMEMBER THE DAY, Logan H. S., La Crosse, Wis., 1068; GUESS AGAIN, Loveland, Colo., 700; HEADED FOR EDEN, Toronto, Ohio, 909; THE EYES OF TLALOC, Montrose, Colo., 583; REMEMBER THE DAY, Martinsville, Va., 927; WINGS OF THE MORNING, Beatrice, Nebr., 1982.

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THE HIGH SCHOOL THESPIAN

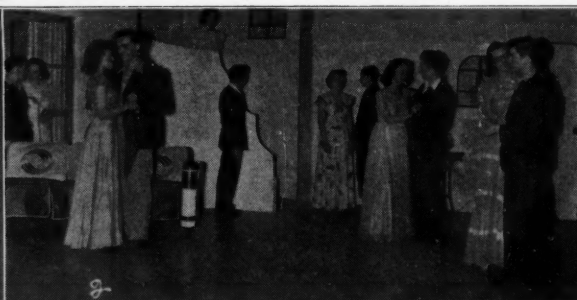
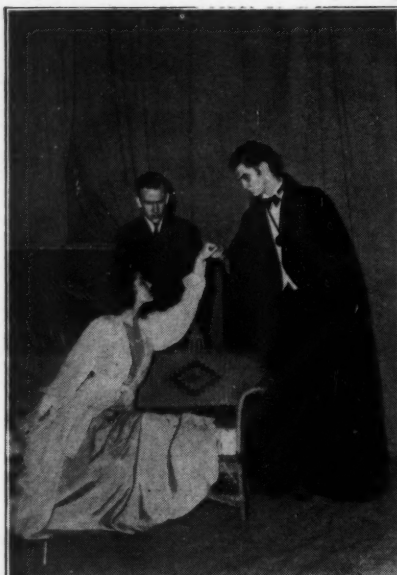
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1. Scene from *DRACULA*, Urbana, Ill. Ethel Hamilton, director. 2. *GROWING PAINS*, Villa Grove, Ill. Josephine Allen, director. 3. *FOOT-LOOSE*, Robbinsdale, Minn. Bess V. Sinnott, director. 4. Richard Segel as the Innkeeper in *THE BLACK FLAMINGO*, Cleveland Heights, Ohio. Dina Rees Evans, director. 5. Agnes Morris as Mrs. Simms in *TWO CROOKS AND A LADY*, Custer, S. Dak. Eva Nelson, director. 6. *LITTLE WOMEN*, Emmett, Idaho. Margaret Echternach, director. 7. Puppets in *WHITEOAKS*, Leetsdale, Pa. Ethel Peaslee, director. 8. *SEEING THE ELEPHANT*, Greenville, Pa. Nora Lynch Kearns, director. 9. Kitty Eskew as Gran Whiteoaks in *WHITEOAKS*, Charleston, W. Va. Lawrence W. Smith, director. 10. *SPRING FEVER*, Fayetteville, N. Y. Eleanor Nellist, director. 11. *AS YOU LIKE IT*, Indianapolis, Ind. Elsie B. Ball, director.



EDITORIAL—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

CONSCRIPTION OF DRAMA

IN unmistakable language history reveals that the drama has always attained its greatest achievements when nations were at peace. The Golden Age of drama in Ancient Greece and in Elizabethan England were reached when these countries were relatively free of war; when men were free to devote themselves to commerce, industry, and to the study and creation of things beautiful. Only when people were at peace did drama reach its greatest glory as an art.

And it is as an art that the drama possesses its greatest fascination. A play that presents true human emotions and conflicts, a play that is sincere in its portrayal of life, an authentic and convincing characterization, a scene that is well acted, a stage set beautifully designed, are just a few of the many ways that show the true greatness of drama as art, and reveal how rich in creative and artistic possibilities this form of art is for the playwright, the actor, the director, and the spectator. That is why those of us who have come to understand and appreciate the drama like to think of it as an art and like to maintain it as such. That is why we all agree that under normal conditions the drama must not preach and must not be used to serve ends that obviously do not come within the range of art.

History also tell us, however, that events and circumstances have often compelled the artist to use his art as a means to an end. Art for the sake of art has frequently become art for the sake of money, for the sake of propaganda, for the sake of a hundred other causes. Few in Europe today can look upon the drama as an art; for it is now a powerful and effective medium for selling ruthless nationalism, love of conquest, hatred, fear, and lies to millions of peoples. The artist is now just a cog in a war machine; the drama is a weapon in the hands of dictators. And whether we like it or not, we stand confronted with the indisputable fact that drama as an instrument of propaganda is effective, it is producing the desired effects. Moreover, now that we clearly are aware that our own country is imperiled from within and without, we, too, find it necessary to employ the drama to strengthen and defend our way of life, our traditions and our democracy. So along with the conscription of man power, the conscription of industry and national resources, we must have conscription of those mediums for spreading information that will counteract the subversive forces among us. Drama is one of those mediums.

To those of us in the school room, teachers and students alike, the drama affords unique opportunities for teaching Americanism and for strengthening our democracy. We can teach the traditions upon which our social and political heritage rests. We can show the necessity and importance of maintaining an alert citizenry, always ready to proclaim and defend those principles upon which America was founded and upon which it must stand to exist as a country of and for freedom-loving people. We can create among our theatre audiences greater appreciation and respect for all that we love and cherish as Americans. And as a friend has pointed out, "as long as we teach the truth we need not worry for fear we are dropping art and becoming propagandists."

How can this work be done most effectively? A number of possibilities present themselves. In our dramatic clubs and classes we can introduce plays for reading and discussion that bear upon Americanism, patriotism, democracy, freedom of speech, freedom of the press, and freedom of worship. We can plan a number of assembly programs for the coming months devoted exclusively to the production of worth while plays that bear on these important subjects. We can plan the production of at least one full-length play that will be an effective lesson in Americanism for the community. In towns and cities with large foreign populations special efforts can be made to have programs, plays and pageants that tell in clear, simple though eloquent words, the meaning of democracy and the opportunities it offers to the individual. School sponsored radio programs can be used to advantage. A free evening's program consisting of talks, reading, and the presentation of one or two good patriotic plays may well be designated as a special program in Americanism for parents and townspeople.

These are just a few suggestions. Other plans just as effective will occur to the resourceful teacher and dramatics club. Determine now how you can best help out in this important task!

(We will gladly print in these pages programs presented in the interest of Americanism and democracy.)



PLAYS ON Americanism AND Democracy



PLAYS which can be used in the classroom and on the stage to strengthen our belief in the democratic way of life are apparently none too plentiful. An urgent appeal sent from our office to the leading publishers has resulted in the following list of titles. If you know other plays that are particularly effective for our purpose, report them to us and we will list them in our next issue. Purely historical plays are not wanted unless they bear definitely on such themes as liberty, freedom, free speech, free press, Americanism, and democracy.

(Publishers' recommendations)

THREE-ACT PLAYS

ONCE AND FOR ALL (Row, Peterson & Co.)
A VOICE IN THE DARK (Row, Peterson & Co.)
THE LADY ELECTS (The Dramatic Publishing Co.)
ALL ABOARD! (The Dramatic Publishing Co.)
MARGIN FOR ERROR (Dramatists Play Service)
THE AMERICAN WAY (Dramatists Play Service)
THE GHOST OF YANKEE DOODLE (Dramatists Play Service)
IDIOT'S DELIGHT (Dramatists Play Service)
THERE SHALL BE NO NIGHT (Dramatists Play Service)
IT CAN'T HAPPEN HERE (Dramatists Play Service)
AMERICAN LANDSCAPE (Dramatists Play Service)
MORNING STAR (Dramatists Play Service)
THE COPPERHEAD (Samuel French)
NATHAN HALE (Fitch) (Samuel French)
NATHAN HALE (Northwestern Press)
AMERICAN PASSPORT (Northwestern Press)
LUCY STONE (Walter H. Baker)

ONE-ACT PLAYS

LAND OF THE FREE (The Dramatic Publishing Co.)
NORTH STAR (The Dramatic Publishing Co.)
WE, AMERICANS (The Dramatic Publishing Co.)
WITHOUT A CONSTITUTION (Eldridge Entertainment House)
A SALUTE TO THE FOURTH (Dramatists Play Service)
FRANKLIN AND THE KING (Dramatists Play Service)
THE DEVIL AND DANIEL WEBSTER (Dramatists Play Service)
HAVEN OF THE SPIRIT (Dramatists Play Service)
WE'D NEVER BE HAPPY OTHERWISE (Dramatists Play Service)
FIRES AT VALLEY FORGE (Dramatists Play Service)
NOR LONG REMEMBER (Samuel French)
WHITE ASTERS (Samuel French)
AMERICA ON TRIAL (Samuel French)
DARK WIND (Ivan Bloom Hardin Co.)
HAYM SALOMON (Walter H. Baker)
THE LORDS BALTIMORE (Walter H. Baker)
THE SHOT THAT MISSED LINCOLN (Walter H. Baker)
ROGER WILLIAMS (Walter H. Baker)
DAILY BREAD (Walter H. Baker)
THE CLOSED DOOR (Walter H. Baker)
THE LEAN YEARS (Walter H. Baker)
THE SILVER TRUMPET (Walter H. Baker)
LIBERTY AND UNION (The Children's Crusade, Empire State Bldg., N. Y. C.)

ORATIONS

THE AMERICAN WAY (Ivan Bloom Hardin Co.)
DANGER AHEAD (Ivan Bloom Hardin Co.)
DEATH OF DEMOCRACIES (Ivan Bloom Hardin Co.)
HEART AND SOUL OF THE CONSTITUTION (Ivan Bloom Hardin Co.)
PAN-AMERICAN UNITY (Ivan Bloom Hardin Co.)
PROPAGANDA POISON (Ivan Bloom Hardin Co.)

PAGEANTS

THREE CENTURIES OF AMERICAN DEMOCRACY (in two patriotic pageants) (Walter H. Baker)

Broadway at a Glance

Reviewed by MARGARET WENTWORTH

255 W. 43rd St.

New York City

Journey to Jerusalem

A NEW work by a playwright of Maxwell Anderson's standing merits first place in our survey of this season's offerings, even when it is as disappointing as I found his *Journey to Jerusalem*.

In this play he has expanded the last thirteen verses of the second chapter of St. Luke into three acts, attempting to fill out to his own satisfaction the events of the visit to Jerusalem for the Passover when Christ was twelve years old.

Let us hope that it was to his own satisfaction, for he seems to have satisfied few others. It is always, I think, a mistake to bring Christ upon an ordinary stage; only in such an atmosphere as that at Oberammergau or the Passion Play in California is it endurable to the sensitive. *Family Portrait* last year avoided the problem by never bringing Christ on in person, though His influence pervaded throughout.

When I add that to the difficulty of overcoming a natural prejudice in the minds of his audience, Mr. Anderson had for interpreter of the role not a gifted, sensitive child, but a young man of twenty-one working earnestly at his part and succeeding only in being utterly commonplace.

With all this indictment there is much on the credit side as well. Mielziner has furnished imaginative and lovely sets; the costumes, all made of hand-woven and hand-dyed stuffs, are picturesque and striking. Mr. Anderson's ability to bring a historical moment to life is unquestioned, though you find yourself wondering what authority he had, if any, for certain assumptions such as that Herod Antipas believed the Messiah still alive.

Johnny Belinda

To turn from an ambitious failure to a modest success, the author of *Johnny Belinda* has the interesting idea of making his heroine a deaf-mute. The scene is laid in a primitive Canadian village where the girl's misfortune makes her the butt of cruel fun. Her own father treats her as a beast of burden. A sympathetic young doctor, struck by her beauty and helplessness, devotes himself to teaching her the sign language and trying to get her to speak—an effort crowned with success at the final curtain when she gathers her baby into her arms murmuring his name, Johnny Belinda. Helen Craig, who takes this part, expressing all her emotions in her face and by gracefully used hands, has

done so well that the management put her name up in lights and held a professional matinee to which all members of companies now acting on Broadway were invited as guests. The doctor is also well played by Horace McNally; it being almost his first professional role.

Blind Alley and Kind Lady

Blind Alley and *Kind Lady* both have to do with the underworld, the former here in the United States, the latter in London. Grace George, the kind lady of the title, is cajoled by a charming swindler who suddenly moves in on her with his accomplices and holds her a prisoner in her own house, apparently closed up. It is effectively sinister and the audience gasps with relief when the victim is allowed to escape. A somewhat similar situation forms the basis of *Blind Alley*, in which a gang fleeing from justice take temporary possession of the country home of a professor of psychology to use as a hide-out. The way in which the psychiatrist reaches the heart and soul of the leader is of great interest and is highly dramatic, even melodramatic.

Jupiter Laughs

Jupiter Laughs, the Cronin play with a doctor for a hero, was the first casualty of the new season. Cronin made his doctor a cad who could not win our sympathy, which is an almost insuperable handicap for any play.

Eugene O'Neill

Word has at last come from O'Neill as to his progress on his project for a cycle of plays which is to show the history of an American family from Revolutionary times to date. The cycle will consist of nine plays—trust O'Neill for doing things on a grand scale!—and is to bear the general title of *A Tale of Possessors Self-Dispossessed*. If this is rather a mouthful, the names of the plays themselves are ingenious and provocative. Here they are: *Greed Of The Meek*; *And Give Me*

Death; *A Touch Of The Poet*; *More Stately Mansions*; *The Calms Of Capricorn*; *The Earth's The Limit*; *Nothing Lost Save Honor*; *Man On Iron Horseback*; and *A Hair Of The Dog*. He expects to have two of the plays ready to deliver to the Theatre Guild this spring but they may not be produced in New York until next season.

Here and There

Charley's Aunt was first produced in 1897. It has always been a favorite with amateurs and now it is being revived here. It is not to be satirized and has only been modernized enough not to get laughs in inopportune places.

The Playwrights' next offering will be *Transatlantic Flight*. Elmer Rice, its author, has laid the scene on a transatlantic plane.

Susanna And The Elders was supposed to succeed *Tobacco Road* at the Forrest but it looks now as if the latter would finish out its seventh year, which will be on December 3, and the new play will go to another house. It is opening out of town. *Panama Hattie* was enthusiastically greeted in Boston.

There Shall Be No Night, the play about Finland in which the Lunts are starring, and *The Time Of Your Life* with Eddie Dowling, which received both the Pulitzer Prize and the Critics' Award last season, had short revivals here before going on tour. If Thespians can see either, but especially the former, it would be well worth their while.

The Lyric Opera Company in their repertory of Gilbert and Sullivan operettas are a delightful group, young and gay, playing in lively fashion instead of the waxwork, stylized perfection of the famous D'Oyly Carte Company. I only wish Mr. Daltry, their leader, would give us a Victor Herbert cycle some time.

Musical Shows

Some of the best-known comics are here already or coming soon. Among the latter is Joe Cook, who is to furnish the fun for the big skating spectacle, *It Happened On Ice*. Al Jolson is back after nine years' absence and his devotees are enjoying him. If, like the Bourbons, he has learned nothing, he has certainly forgotten none of his skill at pointing a joke or putting over a sentimental song. He is supposed to be the Lone Rider of a popular radio program. He is called upon by some of his admirers to go West and capture real bandits. This gives an opportunity for many changes of costume and much fair run-of-the-mill comedy, in which he is ably assisted by Martha Raye. A final scene when he is safe back in the broadcasting studio gives him an opportunity to delight his audience by singing many of their old favorites.

Ed Wynn's show is entitled *Boys And Girls Together*, a quotation from *The Sidewalks Of New York*.

IF ANY readers of the HIGH SCHOOL THESPIAN are to be in New York for the Thanksgiving or Christmas holidays, I will buy theatre tickets ahead for them without charge. State clearly what play you want, whether you wish a matinee or an evening performance and enclose check for what you want to spend. On reaching New York, you may telephone me at Lackawanna 4-6900.—Margaret Wentworth.

THE HIGH SCHOOL THESPIAN

Walter Huston

by FRED C. BLANCHARD

Director of Dramatics, University of Omaha, Omaha, Nebr.*



Prof. Blanchard

"PREPARE you, generals!"

The angular young actor paused. His big moment on Broadway had come; he was playing a four-line part as a messenger, with the great Richard Mansfield, in *Julius Caesar*. Antony, his generals and his army waited for the new member of the cast to continue.

"Prepare you, generals!", he cried again. And then silence. His knees trembled, his tongue stuck fast to the roof of his mouth. Those next three precious lines were gone, forgotten completely.

"Prepare you, generals!" The line came desperately this time. Mansfield's patience was exhausted.

"Begone, sirrah!" he exploded.

The speech was not written by the Bard, but it was properly Shakespearean, and it got rid of the shaken youngster. Indeed, the neophyte was urged not only off the stage, but out of the theatre. He managed to get another part in a touring company, but that was all. Discouraged, he left the theatre business altogether, and found employment as a water and electrical engineer in Missouri and Nevada. Just another of the many failures among the thousands of aspirants for Broadway fame!

Nineteen years later, in 1924, Brock Pemberton presented a new play, *Mr. Pitt*, to a New York audience. Always on the lookout for talent, he had placed a Broadway "newcomer" in the title role. By the end of the first act, the audience knew that it had found another splendid actor.

This is the second in a series of articles on outstanding actors on the American stage. Prof. Blanchard's article on Maurice Evans will appear in the December issue.

John Corbin of *The New York Times* wrote as follows of this tremendous first-night success:

In the entr'actes, the lobby was buzzing with the excited query to just who this Walter Huston may be. To the first nighters he was entirely unknown, but it is said he has had much experience in vaudeville. Be that as it may, the fact must be recorded that he endowed Mr. Pitt with a simplicity and goodness, a native modesty and power of abiding affection that reach deep into what is best of our national character—a mute, inglorious Lincoln.¹

Another reviewer wrote: "Mr. Walter Huston, a welcome recruit from vaudeville, played the part better than anyone I can think of, excepting Mr. Fred Stone, of whom he is pleasantly reminiscent." And still another: "A young actor out of the vaudeville circuit . . . gave an interpretation in all respects admirable." Critics and public gave the new star an almost ecstatic welcome to the Mecca of the American actor. They had forgotten, fortunately, the frightened messenger in Mansfield's *Caesar*. They knew little or nothing of the fifteen years of trouping and training which gave Walter Huston the equipment to succeed triumphantly when his second opportunity came at last.

Walter Huston is often thought of as typically American. As a matter of fact, he is a native, not of the United States, but of Canada, having been born in Toronto in 1884. As a small boy, he often tried to turn his father's barn into a theatre. A maternal edict that bedding was not to be used as scenery and curtains did not deter the youthful Thespian, and at eighteen he took a walk-on part in a Toronto production of *White Heather*, with Rose Coghlan. He then went to act with a traveling road show. The show failed, and Huston was stranded far

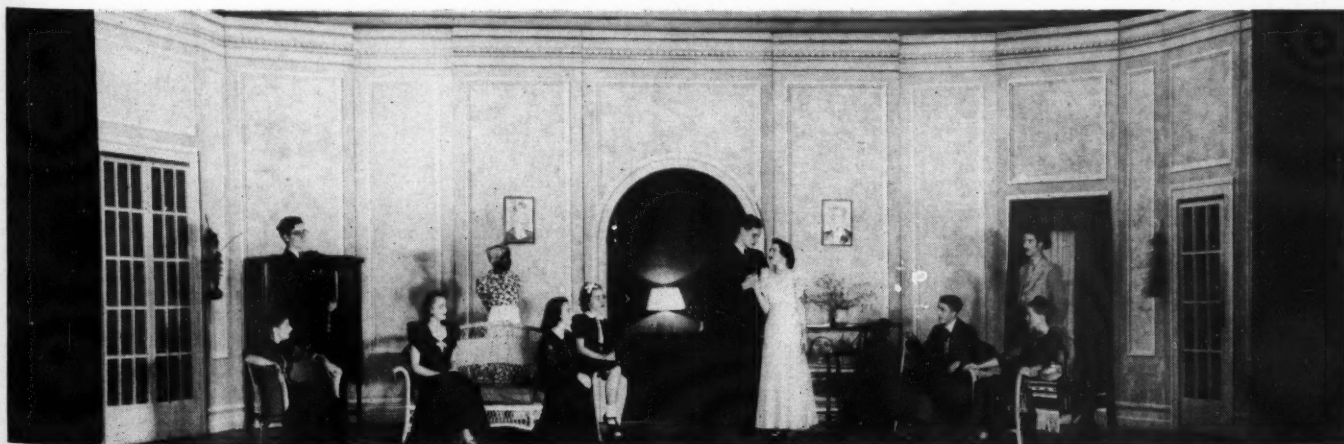
from home. Instead of returning to Toronto, though, he went to New York to seek fame and fortune.

By luck rather than ability, Huston says, he got a role in *In Convict Stripes*, a melodrama by Hal Reid, father of Wallace Reid, acting star of the silent movie days. Then came the ill-fated engagement in Mansfield's company. Like most Canadians, Huston is an expert skater, and after he lost his spear-carrying job, he played hockey for a short time with a team in Brooklyn. Then followed a tour with *The Sign of the Cross* but he soon left the stage for his work as an engineer. Four years later, in 1909, he returned to the theatre, this time to vaudeville.

For fifteen years, he toured the country as a variety performer. Billed as Whipple and Huston, he and his first wife became headliners on the Keith and Orpheum circuits. Eventually, their turn developed into a forty minute sketch in which they acted a total of eight parts. Among other things, he was an actor, singer, song writer and producer. At one time in 1914, Jack Donahue, Eddie Cantor and the Marx Brothers were playing on the same bill with Whipple and Huston. In 1921, he joined the newly organized Shubert circuit, and when it broke up a year later he was unable to get back with the Keith organization. Luckily for Walter Huston and the American stage, he was then engaged by Brock Pemberton for the leading role in Zona Gale's *Mr. Pitt*.

For several years, Huston successfully played a series of varying roles. Following *Mr. Pitt*, he acted in two other plays in 1924, *The Easy Mark* and Eugene O'Neill's *Desire Under the Elms*. In the latter play, he did one of his finest pieces of work as the evil old Ephraim Cabot. Of this characterization, Stark Young wrote:

Walter Huston as the old man was everywhere trenchant, gaunt, fervid, harsh, as he should be. In his ability to cover his gradations, to express the natural and convincing emotion, and to convey the harsh inarticulated life embodied in this extraordinary portrait that



Scene from the production of *MEET THE DUCHESS*, staged by Miss Ethel Virginia Peaslee at the Leetsdale (Pa.) High School. Thespian Troupe No. 421.

Eugene O'Neill has drawn, Mr. Huston proved to be the best choice possible for the role.²

This character was followed by important parts in *The Fountain*, and *Kongo*, and the title roles in *The Barker*, *Elmer the Great*, and *The Commodore Marries*. Huston is a warm friend of George M. Cohan, who is said to have helped him in his early years on Broadway, particularly with *Elmer the Great*.

In 1929, he began working in the Paramount motion picture studios on Long Island and soon went to Hollywood. He has acted in many pictures, among the most important being *The Bad Man*, *The Criminal Code*, *Rain*, *Gabriel Over the White House*, *Ann Vickers*, *Of Human Hearts* and the movie version of John Drinkwater's play, *Abraham Lincoln*. It might be noted in passing that Raymond Massey, who played the great President on both stage and screen in Sherwood's recent *Abe Lincoln in Illinois*, is also from Toronto.

In 1934, Huston came back to the stage in the character with which he is most often identified, the title role in the dramatization of Sinclair Lewis' *Dodsworth*. Broadway welcomed his return with high praise. Here are a few excerpts from newspaper criticisms:

He has returned to remind us that he is one of the best actors our theatre has developed. Mr. Huston's acting of the part stirs your admiration and affection....It is enough to know that a broad-gauged and first rate actor is in town.

A performance that is superbly wrought, a sincere, telling, utterly unfaked performance that has life, humor, geniality.

Mr. Huston is a complete and magnificent realization of Mr. Lewis's *Dodsworth*.

He played the part of this direct, substantial Middle Western American so long and so well that some people, forgetting the great variety of his previous roles, began to think of him as a typed actor. After playing *Dodsworth* in New York in 1934 and on the road in 1935-36, he returned to Broadway in 1937 with a production of *Othello*, which had previously been given a summer presentation in Central City, Colorado, under the direction of Robert Edmond Jones. Huston, of course, played *Othello*, and his wife, known professionally as Nan Sunderland, was the *Desdemona*.

Huston's *Othello* was severely criticized in the press, and played for only a short run. But even in failure, Huston revealed his sportsmanship and fine qualities of character. Soon after the play closed he wrote a pleasant article which was a good-natured defense of his conception of the part of *Othello*. He told of the hard and sincere work which went into the preparation of the production, and of the hearty response by the first-night audience. But he admitted that so far as the critics were concerned, the play had

been a failure. His experience in Shakespeare, he felt, was greatly worth-while, even though most critics regarded it as unsuccessful.

In the fall of 1938, Huston played the role of Pieter Stuyvesant in Maxwell Anderson's musical comedy, *Knickerbocker Holiday*. The play was not highly regarded, but Huston's personal popularity carried it through a successful season. Theatre-goers were delighted with the singing and dancing of a dramatic actor, and a little surprised, too. They still did not know about or remember those fifteen years of vaudeville. During the past season, Huston played the leading parts in *A Passenger to Bali* and William Saroyan's *Love's Old Sweet Song*. In *A Passenger to Bali* Huston was directed by his son, John, who has himself had a varied career as author and producer of puppet plays, actor, script writer in Hollywood, and director. The play, confusing in its symbolism, could not be saved by Huston's admittedly good work. In *Love's Old Sweet Song*, one of Saroyan's unconventional and sentimental works, Huston played Barnaby Gaul, a "pitchman." The part was similar to that done by Huston in *The Barker*, at least in external aspects.

Some of the comments already quoted indicate the high regard in which he is held by critics and laymen alike. Eugene O'Neill, George Jean Nathan and George M. Cohan have all called him the finest American actor, and he is said to be the favorite of President Roosevelt. Burns Mantle once wrote: "Mr. Huston meets whatever part he plays with a kind of ringing challenge. I have yet to see him play a part that has not been immensely bettered by his performance." Most people would agree with this view; Huston always gives the best of his ability and talent to his roles, never gives a slovenly performance.

He has a fine command of voice, gained by long experience and training. In style, he is direct, simple, honest. He gets down to fundamentals, avoids extraneous decoration, inclines toward understatement. When he believes a part needs flourish, as in the case of Pieter Stuyvesant, he has the resourcefulness to achieve a mannered style. Like all great actors, he is an artist, not just a purveyor of personality. He does not like so-called straight parts, says that they make him feel self-conscious. In appearance, he is tall, rugged, rangy, and really does look typically American.

Off-stage, he is just as real and genuine as *Dodsworth*. Huston is another great actor without the slightest trace of affectation. People on Broadway call him "regular." He is genial and well-liked, off stage and on. He is genuinely interested in things that happen and in the people who do them. He likes many sports—golf and tennis, and especially skating and skiing. He has built a home near Arrowhead Lake, California, where

he can enjoy outdoor life. His hobby is cabinet-making, which he learned from his father, a contractor and builder.

He believes in hard study of each part he plays. He thinks that he did *Dodsworth* well because he came to know the character so thoroughly, because *Dodsworth* came to be, for him, a real person. He believes that the actor must work with his fellow performers for the good of the play. On this score, he once said:

"After all, no actor can do a play for himself alone. It takes two things, the play and the audience that reacts to it. When I get a manuscript I read it through and try to see it as a whole play. Then I ask myself how the average audience will react to it. It is fatal for an actor to think, 'How good will the part be.'"³

Walter Huston's honesty and genuineness are perhaps his greatest assets as an actor, without which his skill and experience would be of little avail. These are real and important things to him, as a man and an artist; they are vital inner qualities revealed in his work on the stage. He has seldom talked about his theories of acting, but he has several times spoken of the necessity of character in the actor. He said recently:

"One thing acting teaches you is the uselessness of being phoney. The great people of the theatre know that; they know that the false note ruins everything. That's it—genius is straight thinking. And it holds true in every kind of work, acting or anything else. People who do big things have a sort of bigness in themselves. In acting, you must have talent, but there is something more. What is really inside the person is what travels across the footlights."⁴

Huston thinks that every young person who believes he has ability in acting should have the chance to make good or prove to himself that he is not suited to the profession. Consequently, he does not try to discourage young people who want a stage career. He still believes that for the one who can stand the rebuffs and discouragements, there is a living to be made on the stage. He thinks that the best way to get on the stage is to act any place and every place possible.

Talent, character, patience and ability to take hard knocks and come back for more. These are some of the things that Huston believes the young actor must have if he is to succeed. Without doubt, he has demonstrated that he has them himself, in full measure.

In 1924, critics spoke of the "young actor" from vaudeville who made such a great hit in Zona Gale's play, *Mr. Pitt*. But Walter Huston was hardly a youth. He had made his first stage appearance at the age of eighteen; twenty-one years later, at thirty-nine, Huston found his first real success. From that day sixteen years ago, Huston's position as one of our leading actors has been certain. On the stage, on the screen, on the radio, he has attained a secure and enviable place. But those twenty-one years of work, of obscurity, of learning through doing, must not be overlooked in accounting for Huston's present eminence. Today, Huston says frankly that he enjoys success, since he was without it so long.

² *New York Times*, Nov. 12, 1924.

³ Interview with Julia McCarthy, *New York Daily News*, Feb. 3, 1939.

⁴ Interview with Helen Ormsbee, *New York Herald-Tribune*, Sept. 18, 1938.

Stage Make-up

by CARL B. CASS

The Wisconsin Union, University of Wisconsin, Madison, Wis.

PART II

Materials



Prof. Cass

FROM the many excellent brands of make-up material on the market today it is, perhaps, difficult to choose wisely. The writer has used a few brands for several years and some others practically not at all, so it would be impossible for him to

make an unprejudiced or scientific recommendation. Each kind, perhaps, has certain advantages, and any preference is largely a matter of personal taste. The writer realizes, however, that it would be confusing to discuss the application of make-up in terms of all brands of material available. So he can do no better than to warn the reader that he is prejudiced, and then discuss application in terms of the type of material that he prefers.

Although the following discussion will be in terms of Max Factor materials, it is only fair to mention that other brands are similar in form and colors and differ only in composition and the numbers designating the various colors.

Choice of Colors

CHOICE of colors is also largely a matter of personal taste. Equally effective make-ups may be applied with different color combinations. The most important point to remember is to combine colors that blend well together. The selection of colors in the following list of materials for a minimum set, therefore, is to be regarded as a recommended selection and not as the only selection possible for good general work.

It is useless to make fine distinctions in color for stage work because stage make-up is seen at too great a distance for

A third article, continuing Prof. Cass' discussion on the subject of make-up, will appear in the December issue.

slight differences in the colors used on different individuals to make an observable difference in appearance. On a definitely blonde person, we should seldom use a very dark basic color and on a definitely dark person we should seldom use a very light basic color. A medium color, however, should be quite effective on either, unless fine distinctions are very important.

The Minimum Set of Make-up Materials

For those who have no definite preferences, the following list of materials should be adequate for general use. It must be understood, however, that this list is not complete enough to satisfy the needs of every play, and that new materials must be obtained if special types of make-up are demanded.

1. Grease Paints—Three colors: Medium juvenile, deep tan, and orange. Max Factor numbers: 2A, 7 and 10.
2. Lining Colors—Three colors: Medium gray, reddish brown, and white. Max Factor numbers: 15, 22 and 12.
3. Face Powder—One color: Rachelle. Max Factor number 7R.
4. Under-Rouge—One color: Brunette. Max Factor number 3.
5. Moist Rouge or Lip Stick—One Color: Carmine. Max Factor number 1.
6. Dermograph or Eyebrow Pencil—One color: Brown.
7. Crepe Hair—Four colors, one yard of each: Dark brown, medium brown, light gray and medium gray.
8. Spirit Gum—One bottle.
9. Hair Whitener—One bottle Max Factor liquid "Hair Whitener". White face powder or cornstarch may be used as a substitute.
10. Cold Cream—It is cheaper, in the long run, to buy cold cream by the pound.
11. Cleaning Tissue or Towels.
12. Powder Puff.
13. Stumps or rolled paper liners—One bundle.

14. Comb—The comb should be strong, with medium coarse teeth.
15. Scissors—Barber type.
16. Mirror.

Other materials should be added to this minimum set as they are needed or as money for them becomes available. It is useless to suggest the order in which additional materials should be purchased, for that will depend upon the requirements and the financial condition of the individual or the producing group assembling a set of materials. Therefore, the writer will merely list materials that may be of value, and indicate, generally, their use.

Additional colors in: Grease paint, lining colors, face powder, under-rouge, moist or lip rouge, dermatograph or eyebrow pencils, and crepe hair.

Liquid make-up—which may be used, in place of grease paint, to supply a basic color to the face, the neck, shoulders, arms, hands, or any other exposed part of the body.

Dry rouge—Used as a face rouge over liquid or dry basic colors. It may also be used over grease paint after it has been powdered.

Masque—A water color in cake form used to color hair, beard, eyebrows or eyelashes.

Cosmetic—A hardened grease used to color and stiffen hair, such as mustaches or eyelashes.

Hairdress—Such as brilliantine.

Aluminum powder—Which may be applied with oil to the hair for a silvery gray effect.

Bronze powder—Which may be dusted on blonde hair to give it brilliance.

Clown white—A white paste foundation color for clown make-up.

Burnt cork or Minstrel black—Used for minstrel make-up.

Nose putty—Used to build up or alter the shape of the nose or any other immobile feature.

White tooth enamel—Used to whiten discolored teeth or to cover large gold fillings.

Black tooth enamel or wax—Used to black out teeth or parts of teeth.

Guttapercha or dental rubber—Used for modeling or building up teeth.

Collodion (must be non-flexible)—Used to simulate scars.

Luminous make-up—Used for dark stage or ghostly effects.

Ultra-violet make-up—Another dark stage make-up which will show up under an ultra-violet spot light.

Hare's foot—Used for the application and blending of dry rouge.

Face brush or baby's hair brush—Used to remove excess powder from the face.

Barber's apron—Used to keep costume clean during process of being made up.

Smock—To be worn by the one applying make-up to himself or to others.

Sponges or brushes—For the application of liquid make-up.



YOU CAN'T TAKE IT WITH YOU, as staged by members of Thespian Troupe No. 427 at the Ambler (Pa.) High School. Miss Helen Bork, director.

The Straight Make-up

STRAIGHT make-up may be defined as make-up depicting an ordinary young character, having no marked characteristics of disposition, health, or social class to be accentuated. The purpose of straight make-up is to idealize the appearance of the actor by neutralizing the effect of the stage lights and in some cases by covering or correcting flaws in the actor's appearance. The following explanations of the process of applying straight make-ups are standardized for the purpose of avoiding confusion. That is, we assume that we have a normal stage lighting situation (with relatively brilliant white, or only slightly tinted light) and that the faces to be made up have no marked flaws that need to be corrected. The problems of adapting the make-up to strongly colored lights and correcting flaws in an actor's appearance will be discussed later.

Straight Make-up For Women

1. PREPARING THE FACE

THE face should be thoroughly clean before make-up is applied. Soap and water is to be recommended as a means of cleaning it. Cold cream may be used, but special care should be taken to remove every trace of it before the make-up is applied.

A number of years ago cold cream was regularly applied to the face before grease paint. This was partly a protective measure, for some of the pigments used at that time were mildly irritating to the skin. And the hard sticks of grease paint in general use in those days required an oily film on the face to facilitate the spreading of the basic color.

The purity and non-irritating quality of modern make-up material should not be doubted. Many amateurs, unaccustomed to the use of make-up, may find that their faces tend to break out with a slight rash after make-up has been applied and removed. They usually assume that the make-up material has irritated their skin. As a matter of fact, their faces are merely reacting to an abnormal amount of rough handling. They have been too much in a hurry and have rubbed too hard.

Except upon excessively dry skin, it is not necessary or advisable to use cold cream before applying Max Factor or any similar grease paint.

2. GREASE PAINT APPLICATION

Squeeze about one-quarter of an inch of Max Factor 2A or a medium juvenile shade of grease paint from the tube onto the tip of a finger. Then apply this paint in little dots or dabs all over the surface of the face and neck to be made up. Keep these dabs of paint low on the forehead, well away from the hair. When the grease paint has been evenly distributed over the entire surface to be covered, dip the hands into cool water and, with the moistened hands, spread the paint smoothly and evenly over the entire surface to be covered. Blend the paint toward the hair in such a way that it fades out gradually but completely just before it reaches the hair line.

It may be necessary to moisten the hands two or three times in order to spread the paint evenly. Avoid, however, adding more grease paint unless it is absolutely necessary. One-quarter inch should be enough, and to add more than just enough paint will result in a greasy and rather messy make-up.

3. ROUGE APPLICATION

Apply a dab of medium under-rouge (Max Factor numbers 2 or 3) to the point of each cheek bone and spread carefully according to the following principles:

(a) The area covered should be that area which is normally the highest part of the

cheek. This area is determined by the cheek bone and jaw muscle. Avoid a round spot of rouge and be particularly careful not to spread too much rouge into that part of the face called the hollow of the cheek.

(b) The rouge application should have a center of greatest intensity and blend out gradually from that center. In other words, the rouged area should not all be exactly of the same brilliance of color. The center of greatest intensity normally should be on the point of the cheek bone. Be very careful, however, not to apply this principle too obviously for differences in intensity should be very slight.

(c) There should be no observable line marking off the border of the rouged area. In other words, the rouge should blend or melt into the basic color so gradually that exact limits of its application are not discernible.

The blending of the rouge is the hardest part of a girl's straight make-up. It requires considerable practice and much close observation, for the eyes of the person applying make-up must be taught to see extremely fine variations of color.

4. EYE SHADOWS

Apply a thin film of lining color (Max Factor number 15) to the upper eyelids with the tip of one finger. Care should be taken to spread none of this color on the lower lids.

The color used is not important except that it should be neutral (not brilliant) and only slightly darker than the basic color. Number 15 is mentioned because it was included in the set of minimum materials.

The chief purpose of the eye shadow, besides deepening the natural shadow of the brow, is to project the expression of the eye by increasing the contrast in color between the white of the eye and the eyelid. The purpose of the eye shadow is not, as many people claim, to accentuate the color of the eye, though to use a lining color similar to the color of the eye is not objectionable unless it is too brilliant.

5. LIP ROUGE

Apply moist rouge with the tip of one finger or a tiny flat brush, or apply a lipstick directly to the lips. Use a carmine rouge (Max Factor number 1) and apply it in the shape of a cupid's bow on the upper lip and a half moon on the lower lip. Care should be taken not to make the mouth seem too large by applying too much rouge to the lips at the corners of the mouth.

6. EYE LINES

Line both the upper and lower lids by drawing a fine line with the dermatograph or eyebrow pencil on the very edge of the lids close to the lashes. These lines should not extend in beyond the little duct in the inner corner of the eye. The lines may extend in as far as the eyelashes grow but no farther. The line on the upper lid may extend not more than an eighth of an inch beyond the outer corner of the eye.

7. POWDERING THE FACE

The powder must be patted on (not rubbed on) the face with the powder puff. The powder acts as a fixative; that is, it is absorbed by the grease so that the grease will not wipe off or smear when it is touched. So it is important that the powder be patted on firmly and generously. Then the surplus powder may be removed with a soft brush (a Max Factor face brush or baby's hair brush) or with the back of the powder puff.

8. MAKE-UP FOR THE EYEBROWS

The eyebrows may be penciled lightly with the dermatograph or eyebrow pencil, following the natural form of the brow.

9. COMPLETING THE MAKE-UP

Moisten the lips to remove or dampen any excess of powder. The eyelashes may be moistened to remove powder or they may be colored with masque or cosmetic. If masque is used, wet the small brush provided and rub it on the cake of masque, then carefully run the brush through the lashes without touching the lid. If cosmetic is used, it must be melted in a

small container over a flame and applied to the lashes with a paper liner or orange stick.

Shoulders, arms, hands, and any other exposed parts of the body should be made to harmonize with the face by applying liquid make-up (Max Factor number 2A) with a sponge or paint brush. After the liquid has been applied sparingly, rub it lightly in one direction until dry.

Common Errors to Be Avoided

1. **O**BVIOUS rouge application is often due to too great a contrast between basic color and rouge. A relatively light rouge and dark basic color will aid in blending; or a little "blondeen" dry rouge applied after the powder will help to eliminate an obvious blend.

2. Light circles under the eyes (which will make the eyes appear puffy) must be eliminated by blending rouge very lightly onto the lower lid.

3. Staring eyes result from too much eye shadow and eye lines that are too dark and heavy.

4. An artificial appearance will result from: too much rouge, as well as poor blending of rouge—exaggerated lips which are too distinctly outlined—thin, black eyebrows—and distinctly colored eyelids. A particular degree of artificiality may, of course, be characteristic of some parts to be played, and the make-up should be applied accordingly.

Straight Make-up For Men

THE process of applying a straight make-up on a man is very similar to the process described above for women, but the result should be distinctly different. Far too often are men made up to look girlish on the stage, which is a distinct disadvantage to any man in the eyes of an audience. The difference between the straight make-up for man and woman lies in the difference of colors used and the greater reserve in applying a man's make-up to avoid any suggestion of artificiality.

The Basic Color—The basic color for a man should be distinctly darker than that used for a woman. A mixture of equal portions of Max Factor's grease paints numbers 7 and 10 (contained in the list for a minimum set) or number 7A used alone, will supply a good basic color. In mixing the two colors, no more than a total of one-quarter inch of grease should be used, and it may be mixed either in the palm of one hand or by applying the two colors in dabs evenly distributed over the face so that they will mix together in the process of spreading.

Rouge—Very little rouge should be used—just enough to give a slight reddish tinge to the cheek bone. The exact shade of rouge is unimportant since so little will be used.

Eye Shadows—Max Factor's lining color number 22 will supply an effective eye shadow without appearing artificial.

Lips—A very little lip rouge applied to the normal lip should suffice. Carmine lip rouge is too brilliant for a man. If no darker rouge is at hand the carmine may be darkened with just a touch of num-

(Continued on next page)



Members of Thespian Troupe No. 190 at the Coeur d'Alene (Idaho) High School advertise their production of *WHAT A LIFE*. Miss Doris E. Marsolais, director.

Julia Marlowe--An Inspiration

by HELEN ANN YOUNG

Graduate Student, Stanford University, Stanford, Calif.

I never was frightened before an audience, that night or at any other time. I have never known what is called stage fright, or any sensation of it, even on the first night of a difficult play. I think no actor or speaker that knows exactly what he wishes to do and how he will try to do it ever feels stage fright. If I were uncertain about my lines or my emphasis or my stage business, I might be badly frightened; but I never attempted a part in public until I had settled in my mind every detail of every minute I should be on the stage and of every word I should say. For that reason, it never occurred to me to be afraid.¹

THIS may be taken as a keynote to the career of Julia Marlowe. Her study was so diligent, her preparation so thorough that she knew exactly what she wanted and how to achieve it. She was deliberate in all of her work; "good luck" was not an element in her recurring success.

Just why she answered an advertisement calling for juvenile players for *H.M.S. Pinafore*, Julia Marlowe (then the eleven year old Fanny Brough) could never explain. Stage ambitions were to her unknown, and she was uncertain as to either her singing or her acting ability. The manager was surprised when Julia appeared without a solicitous mother hovering nearby, but she hired her, and the next October evening, in 1876, Julia made her initial stage appearance. It was a relief to be away from the impoverished little household. These early years in America, in frontier Kansas towns, in Ohio villages, in Cincinnati, had been filled with hard work and unhappiness. Julia, though only five when the Brough family left England, remembered the beautiful Cumberland hills romantically.

This is the second in a series of articles on famous American actors of the 18th and 19th centuries, edited by Hubert Hefner of Stanford University. A third article will appear in a later issue.

But Julia was enthusiastic about the theatre as a result of her tour throughout the mid-western states, and she determined to be an actress. In the meantime she was miserable while she tried to earn her livelihood in a cracker-box factory, as an apprentice in telegraphy, or as a dress designer. Her only pleasure during the next few years was in the careful study of Shakespeare, whose plays she bought on the installment plan.

After she played minor roles in a Shakespearean repertory company, Julia was taken to New York by an actress who had become interested in her career. There ensued three years of intensive, disciplined study. Besides preparing various Shakespearean roles, she developed

Stage Make-Up

(Continued from page 8)

ber 22 lining color. The border of the rouged lip should be blended slightly so as not to appear distinct enough to seem artificially rouged.

Eye Lines and Powdering—The eyes are lined and the whole face powdered exactly as in the case of the woman's make-up.

Eyebrows—The eyebrows may be penciled lightly or colored with masque. In either case they should be made thick enough and not too distinctly lined, so as to appear plucked.

In general, the straight make-up for men is very simple. Color contrasts are not strong enough to demand extreme care in blending, and careful and distinct outlining of brow and lip should be avoided.

her voice, which she had strained by her early singing, into one of remarkable clarity and beauty. Finally she dared to make a mature debut as a star. First, she must find a suitable name, preferably one using the melodious sounds of *m* and *l*. She selected Julia from the *Hunchback*, a play she was studying, and she showed her respect for Christopher Marlowe by adopting his name. After producing the melodramatic *Ingomar* and the *Lady of Lions* in the small New England towns, she opened in New York. The critics came reluctantly, and they came expecting an afternoon of boredom while they saw a stage-struck girl murder a trite, but difficult role. They left the theatre acclaiming her! They liked the intelligence, the beauty, and the consistency of her performance.

The most auspicious course for her was to present a Shakespearean play, and the distinguished actor, Joseph Haworth, was asked to play Romeo. At first he refused, feeling that it would jeopardize his reputation. Upon hearing Julia read the balcony scene he agreed to do it—at a smaller salary than that which he usually demanded. Although her work as Juliet was not of a traditional nature, being more restrained, she was acclaimed a success. Indeed, success was a recurring pleasure. Ever increasing were her notes from admirers; she was sought for innumerable social gatherings. But she declined most invitations and continued to live quietly, devoting all of her time and energy to her work and study. Now and then she reluctantly accepted a contemporary role in order to replenish the box office, but these plays, such as *When Knighthood was in Flower* and *Barbara Frietchie*, had a high romantic content, often being a mere imitation of Shakespeare. Hers was the fate of being applauded as a great actress unable to find worthy contemporary material.

Julia Marlowe was frequently advised to find a suitable partner, but when she

(Continued on page 11)

¹ C. E. Reynolds, *Julia Marlowe: Her Life and Art*, New York, 1926, p. 69.

² *Ibid.*, p. 525.

³ *Ibid.*, p. 374.

How to be a Radio Announcer

--No Easy Lessons

by LEONARD D. RODKEY, JR.

Speech Department, Kent State University, Kent, Ohio

RADIO announcing is rapidly taking its place among the leading professions, and so, naturally, the more alert youth, anxious to prepare himself for the future asks the question, "What preparation is needed, and what should I do to become a radio announcer?"

The answer to this can be partially found in a list of what is expected of applicants by one of the country's leading radio chains: (1) a good voice, preferably of medium low register; (2) clear enunciation; (3) pronunciation free of dialect or local peculiarities; (4) ability to read well; (5) sufficient knowledge of foreign languages for the correct pronunciation of names, places, titles, etc.; (6) some knowledge of musical history, composition, and composers; (7) ability to read and interpret poetry; (8) facility in extempore speech; (9) selling ability in the reading of commercial continuity; (10) ability to master the technical details in operating the switchboard; (11) a college education.

The ideal announcer will possess the qualities of personality, charm, naturalness, sincerity, enthusiasm, spontaneity, accuracy, salesmanship, a good voice and an excellent vocabulary.

For the student of a small high school that has no public speaking or speech department, the best training would be to read aloud. Use the newspaper or any book, but read it aloud. If possible, learn to play at least one musical instrument and at any event join a school glee club, or church choir.

A year or two of Latin, French, German, or Spanish will prove to be a valuable asset.

If the school has a speech department, the aspiring announcer should take as many courses as possible in voice and diction, interpretation and extemporaneous speech. Take part in the school plays. All of these will prove valuable. A wide background of literature, English grammar, and history is essential.

Upon preparing to enter college, the aspiring announcer should look for a university that has a recognized department of speech and radio, and a fully accredited college of liberal arts. Approximately 200 colleges and universities scattered throughout the United States give the student an ample list to select from without going too far from home. Care should be taken to see that the college selected operates a radio workshop in which the students get actual broadcasting experience.

The college course should consist of two to four years of one or more foreign lan-

guages, several courses in the various phases and fields of literature, music courses, a major in speech, radio and the allied arts, and supplementary courses in psychology, history, sociology, composition, or journalism, and a smattering of business advertising. A short elementary course in the physics and the mechanics of radio might prove helpful too.

A careful study of the announcers already on the air will benefit the student, for, while announcers on the air are not perfect examples of what announcers should be, they are nevertheless those who are at present satisfying the requirements of the listening public.

Whenever possible, records should be made of the voice to give the student a chance to hear his own defects. On the record the defects will be exaggerated but the student will do well to listen carefully and try his best to correct his errors. What might pass unnoticed in ordinary conversation will stand out like the proverbial "sore thumb" on the air.

In some small radio stations the announcer must double as a continuity writer, so it would be advisable to study the typewriter enough, at least, to become familiar with the keyboard.

The embryonic announcer should secure and keep on his desk at all times, a copy of some good dictionary and become familiar with the words contained therein. Ten minutes each day spent with the dictionary, paying special attention to the pronunciation of the words will prove to be extremely helpful in building a good vocabulary.

If the student is fortunate enough to choose a college near a small local radio station he may be able to secure part-time employment as an announcer, thus aiding himself financially and at the same time getting an actual working start in his chosen profession. If he is unable to secure employment in the radio station, he may, through his college instructor, be able to get on the air as a "Student Announcer."

"The Student Announcer" system, in vogue in many of the smaller stations, is a system whereby the student who is properly qualified is allowed to work as an announcer under the supervision of some member of the station's own staff. As a rule the student announcer spends the largest share of his time in the studios; aiding in the preparation of programs, analysis of programs, and in the observation of programs on the air, and the staff announcers at work. This may seem to the student to be a long and tiresome method of getting on the air, but the train-

ing such a system affords is extremely valuable.

After all training is complete, the student is ready to go after his first job as a radio announcer. The first thing is to be neatly dressed and carefully groomed. Then the student should go to the program director or chief announcer of the station and state his business. As a rule the chief announcer will give him an application blank to fill out and then give him an "Audition Sheet." This usually contains three or four paragraphs to be read in different moods, and several words to be pronounced. After a few minutes to look it over, he will be put in front of a microphone and told to "Go to it." After the tyro has finished, he may be tested on his knowledge of current events and imagination.

When the chief announcer or program director gives his opinion, one should listen carefully, and try to make the changes suggested.

There it is. Radio announcing can be learned. It's hard work. But to those in the field, radio announcing is the most exciting game there is.

The following is an exact form used for audition purposes for the post of radio announcer in a radio station in Ohio:

Audition Script—Announcer

To the Applicant:

This is an audition test for the position of radio announcer. If you wish to take a few minutes to read it over and familiarize yourself with it, you are invited to do so. The directions for reading are noted at the head of each item.

(Read With Great Dignity)

As it must come to all men, death came today to Mustapha Kemal, dictator of Turkey. To slow, old fashioned, 19th century Turkey Kemal, in a few short years, brought 20th century speed, efficiency. Today, fast-moving Turkey halts its parade of progress to mourn its lost leader. From ancient mosques to modern marketplaces is heard a prayer, old, yet sadly new—"Rest in Peace." Pasha Mustapha Kemal. . . . TIME MARCHES ON!

(Read Glibly)

And here's another item for the good old summertime. If you have any cane chairs, and they are turning soft, and beginning to give under the pressure of long sitting, try turning them upside down and washing them thoroughly. You'll find that, drying, they go back into place. In other words, there's no need of getting into a rut, even if you're rounding out the summer in a cane chair.

(Read Joshingly)

Yes, friends, that was Phil Harris and the lads, giving their version of that popular Gilbert and Sullivan song hit, "Tit Willow," from the picture, *The Mikado*, starring our own Kenny Baker. And now may I have the honor to introduce to you once again the biggest, yes, the best bewitching bozo behind these bits of bountiful broadcasting—that beaming, becoming beau, being bombarded by Broadway's beautiful babes—that bright brainstorm, bursting with unbelievable brilliance, the beginner of broadcasting the "Bee" and "Love in Bloom," we bring before you our bosom benefactor, Benny—Jack, take a bow!



Cast for the Senior Class play, *MIGNONETTE*, at Mead (Washington) High School. Mrs. Dorothy Moore Villa, director.

(Read the Following Words Slowly)

Gabrilowitch	Bizet	Italian
Sokowski	Prague	Tannhauser
Paderewski	Memel	Aida
Saint Saens	Danzig	Il Duce
Tchaikowsky	Yosemite	I Pagliacci
Kinsky-Korsakoff	Albuquerque	Mushroom
Chopin	Baton Rouge	Stationery
Liszt	Cairo	Tuesday
Wagner	Edinburgh	February
Johann Strauss	Iran	Often
Giuseppe Verdi	Iraq	Saturday

To the Applicant:

This is an audition test for the post of radio announcer. If you wish to take a few minutes to read it over and familiarize yourself with it, you are invited to do so. The directions for reading are noted at the head of each item.

... GOOD LUCK.

(Read With Dignity)

Youth is filled with irresponsibility. Youth both care-free and turbulent. Youth is somewhat rebellious. Youth wants quick money. Youth wants to dream. Youth believes it has found the secret to this mysterious thing called love. In other words, youth knows practically nothing; it has everything to learn.

(Read Glibly)

Hands are said to be an index to fame and fortune, but it's not such a good idea to take the palmist too seriously when she says that a large sum of money is coming your way. Instead, consult the First Trust Savings and Investment Association when you need ready cash. Take care of your obligations promptly by arranging for a convenient loan. You'll appreciate the courtesy, the privacy, and promptness of the First Trust. The rates are the lowest . . . the name again . . . First Trust Savings and Investment Association.

(Read Jokingly)

If you're tired of playing "button, button, who's got the button," every time a button pops off, here's another saving gadget. This time it's your mayonnaise jar that will come in handy. For, item one, you can see through it, and, item two, there are lots of small mayonnaise jars to be had. So, instead of putting spare buttons into a can, or sewing basket, necessitating an archeological expedition each time you want a certain size or color, just put them in one of these little jars. These little things are what keep life from being too complicated.

(Pronounce the Following Words Slowly)

Ignace Jan	Dutiful	Il Trovatore
Paderewski	Moonlit	La Traviata
Rembrandt	Aesthetic	La Boheme
Andrew	Ascetic	Sault Sainte
Carnegie	Podium	Marie
Geoffrey	Crescendo	Helena,
Garibaldi	Prelude	Montana
Tokio	Faust	New Orleans
Lithuania	Peer Gynt	Connecticut

Los Angeles	Suite	Again
Detroit	Lohengrin	Interesting
Often	Palestrina	Wherewithal
Mendelssohn	Beethoven	Paganini
Mozart	Purcell	Brahms
Oratorio	Bidu Sayao	Rigoletto
Franck	Igor Gorin	Jose Iturbi

Julia Marlowe—An Inspiration

(Continued from page 9)

shared her billing with her husband, Robert Taber, the results were disastrous. Notices were damning, and in many theatres she was even refused admittance as Julia Marlowe Taber. But several years later the public welcomed E. H. Sothern as her co-star. Together they toured the country with great success. Together they experimented with such symbolical plays as the *Sunken Bell* and *John the Baptist*.

At last they decided to venture into England. This took courage, for the English were not very hospitable to American actors, particularly when they essayed Shakespeare! Although the critics were enthusiastic about their work, the public was rather inattentive, and the trip was not a financial success. Nevertheless, they returned to New York with added prestige, and for several seasons they continued to produce plays artistically and intelligently, climaxing it with their "grande tour," in 1913-14. This was interrupted by Miss Marlowe's illness, and soon the world was war mad.

While Mr. Sothern entertained the soldiers at the front, Julia (now Mrs. Sothern) toured the United States reading such patriotic selections as "The Star Spangled Banner" and "The Battle Hymn of the Republic." In 1919 she joined her husband in his camp entertainments. Eager to please the soldiers, they offered to do anything, believing that perhaps they would prefer something lighter than their Shakespearean tragedy at such a time. But the soldiers insisted upon hearing readings and scenes from Shakespeare.

After the war they continued to appear sporadically, being particularly pleased to perform for children. During 1923-24 they revived *Cymbeline*, for their final season of Shakespeare. They gave it a magnificent production, but tastes had changed since Miss Marlowe had first appeared as Imogen some thirty years be-

fore, and modern audiences desired more realistic drama. But she had played Juliet for thirty-one years and was still able to retain the illusion of youth and beauty!

Miss Marlowe was the first American actress to receive the degree of Doctor of Letters. It was conferred by George Washington University in 1921; following is the speech which the Chancellor, Dr. W. M. Collier, made on this occasion:

"Julia Marlowe Sothern: Foremost living American actress in tragic and romantic roles; greatest interpreter of the immortal Bard of Avon. You have made letters so live in the hearts of myriads and have so instructed and inspired them that all who have seen and heard you with universal admiration and gratitude exclaim, in the couplet of Thomas Heywood: 'The world's a theatre, the earth a stage Which God and Nature do with actors fill.'"

Hers was a glorious career. Perhaps her acting would seem too vigorous, too broad, and her reading might seem too well planned, too studied. Her use of her melodious voice might even resemble vocal gymnastics, but we must remember that she was performing at a time when the criteria controlling acting were different. She must have been convincing, for praise for her many-faceted, carefully and minutely conceived portrayals was echoed and re-echoed. She never depended upon elaborate make-up or costuming; she never tried to "look her part." Her ideal was a characterization which resulted from a perfect inner understanding of the person. She prepared so thoroughly that it is difficult to imagine any idea, any interpretation escaping her notice and consideration. Miss Marlowe was always gracious about accepting criticism and suggestions, but never without substantiating them by textual reference. She could be called the scholars' actress. Indeed, the scholars came to see her and rarely argued with her interpretations.

When asked whether she completely identified herself with her roles, she replied:

"It is a matter of a dual consciousness. I am always conscious that I am Julia Marlowe, though at the same time I am Rosalind or Viola or Juliet, as the case may be. . . . When I am on the stage, there are really two of me."

This is perhaps significant because her particular forte was found in roles encompassing the more passionate, heroic emotions. She sought characters who struggled with fundamental passions. She needed the sweep of these great emotions. Yet, she says she never completely identified herself with the characters!

As for the lessons which her life can offer, we have two. In the first place, there is no substitute for intelligent, painstaking study of a character. Secondly, in order to succeed in the theatre, one must have perfect and absolute control over his voice and body. Her life and accomplishments may serve as an admirable inspiration, for she won by assiduous labor, and she refused to resort to any ruses in order to gain popular attention. She did much to dignify the art of acting.

Looking Through the Music Masque

by DOROTHY V. DILES and RICHARD W. DEVERELL

Directors of Dramatics and Music (respectively), Geneva High School, Geneva, Ohio

AN active Thespian Troupe exists in our school. It not only stages the customary class plays, but it is also responsible for the production of original shows. We also have a very active Music Department, which, in addition to the customary activities expected of such a department, yearly brings its program to a close with an original popular revue of its own.

In spite of our progressive dramatics and music departments, we as the directors of these two important activities felt, last season, the need for a more thorough overlapping of our work. In previous years the music department always played for the dramatics productions; likewise, the drama students always cooperated closely with the music organizations, but at no time did the students of the two departments get together to plan a program and combine the skills of both groups. A highly successful attempt at such a combination of effort was made at the close of the fall semester last year.

In order to avoid a teacher-propelled project, representative students from the Thespians, band and mixed chorus were called together. We offered them the suggestion of a joint program. The students immediately agreed and called themselves the Steering Committee for the production. From that point we served merely as a clearing house for ideas before they were incorporated into the program proper.

At the start, the students pictured a super-colossal production which necessitated a title comparable to those they had heard big brother and sister speak of when home from college. However, no mere imitation of such titles as "Mask and Wig," "Strollers," "Mummers," etc., appealed. The problem was to find a title that would reflect or mirror some phase of their every-day life and yet recognize the two departments as a part of that life. Following much deliberation, *Looking Through the Music Masque* was chosen as a title that could be carried over from one year to the next, for the committee had already caught the vision of making such a combined program a traditional part of every year's school calendar.

Looking Through the Music Masque at what? Something in which all students would be interested and which would provide much variety it must be. The final decision was "magazines"—*Looking Through the Music Masque at Magazines*. The students next named many magazines on their reading lists, ranging from comics to current history. Then followed the selection of music, scenery and action to depict both title and customary subject matter of each magazine.

With these selections made, the program appeared to be a series of disjointed numbers. Some coordinating theme had to be found to lend logical continuity to the whole. Many suggestions were made as to a situation in which the chosen magazines might be read. It was decided that a family taking a cross-country train trip would naturally read various types of magazines enroute.

For a stage setting the students designed and made a black backdrop on which was painted a huge golden plaque composed of a lyre encasing the two-faced head of Thespis. Also in gold on the backdrop and paralleling the frowning face of Thespis was a staff with bass clef and minor chord, while paralleling the smiling face was a staff with treble clef and a major chord.

On stage, but to one side to carry out the travel motif, was constructed an observation platform of a train. Here, after the introductory scene in which they took a major part, sat the family of travelers, upon whom spotlights were focused as one or the other of them read the magazine then being featured in music and action.

Seated on platforms built out on either side in front of the stage and lighted with colored pit lights appeared the band and chorus.

The program was as follows:

I. Overture—Victor Herbert's Favorites. Band

II. California, Here I Come. Chorus
Sound effects—rumble of train, whistle, calling of Chicago station stop.

Curtain slowly opened on first scene.

Scene—Train terminal with magazine racks, time table, signs pointing to trains, etc.

Characters—Train Master, Station Attendant, a tall middle-aged man traveling with his family and domineered by his wife, the wife, a sophisticated eighteen-year-old daughter, and a fourteen-year-old son.

Dialogue—expressed the story (with some humorous side lights) of a family embarking on a train trip from Chicago to San Francisco and purchasing several magazines to read enroute.

NOTE:—Between each number train sound effects were heard giving the idea that the train in which the family were riding was progressing across country. During these sound effects a complete blackout of the stage was used to facilitate quick changes of scenery needed for the next skit. To clarify the title of each magazine to be portrayed, large facsimiles of the magazine covers were spotted on easels placed on each side of the stage and lighted during the blackouts.

III. Time Magazine—(spotlight thrown on the observation platform showed father reading a TIME magazine).

Music—I Didn't Know What Time It Was. Chorus

The World Is Waiting For The Sunrise. Chorus

Lights—Amber lights coming up slowly to full intensity signifying the beginning of a new day, a new journey, a new program.

Blackout

IV. Sports Magazine—(spotted in hands of boy on train).

Music—Football Medley. Baid, Chorus
(All American Girl, Down the Field, You Got To Be A Football Hero)

Scenery—Goal posts, pennants, banners, etc.
Action—Troupe of eleven Majorette Twirlers, formation of school letter by chorus using colored cards, cheers.

Lights—Bright, to catch reflections of batons; spots on chorus forming letter.

Blackout

V. Better Homes and Gardens (spotted in hands of mother seated on train platform).

Music—My Wild Irish Rose. Boys' Chorus

Scenery—Trellis with roses (garden effect).
Action—Pantomime by two boys dressed in overalls carrying hoses and garden tools.

Lights—Spot on gardeners.

Blackout

VI. Good Housekeeping (spotted in hands of mother).

Music—Shortnin' Bread. Girls' Chorus

Action—Pantomime by colored mammy, little pickaninny, two of mammy's helpers.
Scenery—Kitchen table, bread board, dough, chair, etc.

Blackout

VII. Vogue (spotted in the hands of daughter).

Music—On Parade. Chorus

Action—Entrance of six girls in sports' costumes doing a drill routine. As each of the following girl numbers was presented by the chorus, one of the girls promenaded across the stage as in a fashion show.

Music—Betty Coed (action by Band Sweetheart), Sweet Sue, Margie, Rosalie, Marie, Dinah (action by other five girls).

Lights—Large bright spot thrown on their entrance; small many colored spots thrown on individual numbers.

Esquire (spotted in hands of young son).

Music—You've Got To Be A Football Hero

Girls' Chorus

Action—Entrance of six football heroes as escorts for the girls. Grand march routine.

Lights—Bright.

Blackout

VIII. Art Magazine (spotted in hands of daughter).

Music—In Luxembourg Gardens. Girls' Chorus

Scenery—Easel with partially completed sketch.

Action—Artist, costumed in smock, sketching and showing the finished picture at the close of the music number.

Lights—Soft spot on artist; bright lights on sketch at end.

Blackout

IX. Comics (spotted in hands of son).

Action—Blondie, Dagwood, Baby Dumpling, and Daisy skit.

Scenery—Table, chair, telephone, newspaper, stack of dishes to break, the inevitable skyscraper sandwich.

Blackout

X. Etude and Liberty (Spotted in hands of mother and daughter).

Music—Deep Purple. Band

Geneva Eagles. Band, Chorus

(words and music recently composed by a townsman and dedicated as a new school song.)

Action—Presentation of new school flag by Superintendent.

Presentation of American Flag by American Legionnaire.

Dialogue—Brief speeches of acceptance and recognition of ideals represented by flags.

Music—America First. Band

Action—Precision routine by nine select twirlers.

Music—Star Dust. Band

Blackout

XI. Travel Magazine (spotted in hands of father).

Music—Chinese Lullaby. . . . Girls' Chorus
Action—Chinese dance by three girls.
Lights—Colored spots on dancers.

Music—Because You're You—(from *Red Mill*) Mixed Chorus
Action—Boy and girl in wooden shoe dance.
Scenery—Windmill and dike background.
Lights—Blue spot on dancers.

Music—Gypsy Love Song. . . . Band, Chorus
Action—Tableau of a group of gypsies gathered about a glowing campfire.

Blackout

XII. New Yorker Magazine.

Music—Night Is Young and You're So Beautiful Mixed Chorus
Scene—San Francisco Night Club—the six sweethearts and their escorts (same as in No. VII), and the family, who have left the train at their destination and are taking in the sights, tourist fashion. All are in formal attire, and seated at tables.

Dialogue—By the family.

Music—Change Partners. . . . Mixed Chorus
Action—Characters on stage dance to the music. As they finish and return to their seats, the Floor Show is announced.

1. Love Is The Sweetest Thing. Trumpet Trio
2. Toe Dance
3. Giannina Mia. Girls' Trio
4. Sarah Jane (farical parody) Boys' Chorus
5. Allah's Holiday. Soprano Solo
6. Careless. Soprano Solo
7. Indian Love Call. Girls' Duet
8. Tap Dance
9. When Day Is Done.

Finale by entire cast

(Lights gradually dim to sunset and darkness, signifying the end of a day, a journey, a program.)

CURTAIN

Possibly all of the objectives which we as directors had in mind were not realized or perfected, but we do feel that members of both departments, as well as a large portion of the student body, received these values from the *Music Masque*:

1. Awareness that both departments are striving for the same thing, namely, expression; but both attain it through different media. For example, such terminology as tempo, theme, variation and accent was found to be common to both media.
2. Sympathetic understanding of the work of each other's department.
3. Consciousness on the part of the faculty of the possibilities of departmental cooperation (too often departmental cooperation is merely a mental image; here it was brought to life).
4. Increase of interest in both departments and subsequent pupil enrollment.
5. Acceptance of the show by both the administration and the public as worthy of being an annual event.
6. Recognition of the technique demanded for the proper presentation of a popular revue: a skit required as much skill on the part of the actors as a three-act play; a musical comedy number required as much skill on the part of the musicians as a regular concert overture.

We as directors are not offering this program as a bit of perfection. While recognizing its shortcomings, we hope that our *Music Masque* may serve as a guide to other educators interested in such co-operative endeavors.

IN NEED OF A GOOD CHRISTMAS PLAY? WHY NOT LOOK THESE OVER!

(Refer to publisher's catalogue for further details)

ONE ACT PLAYS

THE QUEEN'S CHRISTMAS, by Alice Gerstenberg. 7 m., 6 w. Royalty on application. Dramatic Publishing Co.

WHY THE CHIMES RANG, by Elizabeth McFadden. 3 m., 1 w. Royalty, \$5. Samuel French.

TIDINGS OF JOY, by Elizabeth McFadden. 10 m., 6 w. Royalty, \$5. Samuel French.

A CHRISTMAS TREE FOR JOSIE, by Anne C. Martens. 2 m., 3 w., extras. Non-royalty. Dramatic Publishing Co.

THE CHRISTMAS APPLE, by Margaret D. Williams. 3 m., 3 w., extras. Non-royalty. Samuel French.

A MERRY CHRISTMAS, by Pauline Phelps. 6 w. Non-royalty. Wetmore Declaration Bureau.

NO ROOM AT THE INN, by Dorothy Yost. 23 players, extras. Royalty, \$5. Samuel French.

LITTLE BROTHER OF THE BLEST, by Esther W. Bates. 6 m., 1 w., extras. Royalty, \$5. Walter H. Baker Co.

A FACE AT THE WINDOW, by Florence C. Knox. 3 m., 4 w., extras. Royalty on application. Longmans, Green and Co.

A CROWN FOR MARY, by Mae H. Barry. 5 w. Non-royalty. Dramatic Publishing Co.

CHRISTMAS IN HER EYES, by Mabel Crouch. 7 w. Non-royalty. Northwestern Press.

A CHRISTMAS STAR FOR OLGA, by Barbara Webb. 1 m., 6 w., extras. Non-royalty. Samuel French.

THE MIRACLE OF CHRISTMAS EVE, by Guernsey Le Pelly. Non-royalty. Row, Peterson & Co.

THE FRAGRANCE OF MYRRH, by Mildred H. Bowles. Non-royalty. Row, Peterson & Co.

LA POSADA, by Agnes E. Peterson. 4 m., 1 w., extras. Royalty, \$5. Dramatists Play Service.

BUILDER OF CHRISTMAS FIRES, by Melba G. Bastedo. 1 m., 1 w., extras. Non-royalty. Dramatists Play Service.

THEY'LL NEVER LOOK THERE, by Jean Lee Latham. 2 m., 2 w., extras. Royalty, \$5. Dramatists Play Service.

ALL-AMERICANS, by Kenneth Pollard. 3 m., 2 w., extras. Non-royalty. Samuel French.

THE CHRISTMAS FLOWERS, by Esther W. Bates. 1 w., 18 children. Royalty, \$5. Walter H. Baker Co.

THE CHRISTMAS GUEST, by Constance D'Arcy Mackay. 4 m., 3 w. Royalty on application. Samuel French.

A CHILD IS BORN, by Dorothy E. Nichols. 17 m., 3 w., extras. Royalty, \$10 and \$5. Longmans, Green and Co.

COME LET US ADORE HIM, by Victor Starbuck. 12 m., 6 w. Royalty on application. Dramatic Publishing Co.

DUST OF THE ROAD, by Kenneth S. Goodman. 3 m., 1 w. Royalty on application. Harper and Brothers.

THE GIFT OF TIME, by Constance D'Arcy Mackay. 5 m., 15 w. Royalty, \$5. Henry Holt & Co.

GOOD KING WENCESLAUS, by Cloyd Head. 8 m., 2 w. Royalty on application. Dramatic Publishing Co.

HYACINTHS FOR CHRISTMAS, by Louise Helliwell. 4 m., 6 w. Royalty on application. Row, Peterson & Co.

IN THE LIGHT OF THE STAR, by Agnes E. Peterson. 5 m., 1 w. Royalty on application. Row, Peterson & Co.

THE LIGHTING OF THE CHRISTMAS TREE, by Palmer and Thorpe. 5 m., 2 w. Royalty, \$5. Samuel French.

NAZARETH, by Laurence Housman. 12 m., 2 w., extras. Royalty, \$5. Samuel French.

BARBARA CELEBRATES, by Dorothy Allen Scotte. 1 m., 6 w. Non-royalty. Eldridge Entertainment House.

A CHRISTMAS AWAKENING, by Katherine A. Cutler. 4 m., 4 w. Non-royalty. Northwestern Press.

THE SPIRIT OF CHRISTMAS GIVING, by Claudia L. Harris. 7 m., 9 w. Non-royalty. Northwestern Press.

IT'S A GIFT, by R. L. Melville. 2 m., 2 w. Non-royalty. Banner Play Bureau.

CHRISTMAS IN THE TENEMENTS, by Joseph P. Clancy. 2 m., 3 w., extras. Non-royalty. Eldridge Entertainment House.

THE CHRISTMAS WAIF, by Josephine Bacon. 4 m., 6 w., extras. Non-royalty. Ivan Bloom Hardin Co.

THREE ACT PLAYS

HOLY NIGHT, by Gregorio Martinez Sierra. 12 m., 10 w. Royalty, \$25. E. P. Dutton & Co.

THE BIRDS' CHRISTMAS CAROL, by Kate Douglas Wiggin. 7 m., 7 w. Royalty on application. Walter H. Baker Co.

THE GOOSE HANGS HIGH, by Lewis Beach. 7 m., 6 w. Royalty on application. Samuel French.

THE SANDERSON SOVIET, by Muriel Jaeger. 7 m., 4 w. Royalty, \$10. Samuel French.

THE CHRISTMAS NIGHTINGALE, by Phyllis Newman Groff. 12 m., 9 w. Royalty, \$15. The Children's Theatre Press.

Motion Picture Appreciation

Edited by HAROLD TURNEY*

Chairman, Department of Drama, Los Angeles City College.

FROM among the many feature films released this month which lend themselves to a consideration of motion picture appreciation, we have selected three, *A Dispatch From Reuter's*, *The Mark of Zorro*, and *North West Mounted Police*, as particularly worthy of classroom discussion. Each is distinctive in its story presentation, thematic emphasis, direction, acting, photography, and editing.

Producers—Warner Brothers
Author—Milton Krims
Director—William Dieterle
Photographer—James Wong Howe, A. S. C.
Players—Edward G. Robinson, Edna Best, Eddie Albert, Albert Basserman, Gene Lockhart and Otto Kruger

A DISPATCH FROM REUTER'S

PAUL JULIUS REUTER was the name of the man who founded the first world wide news gathering agency, the British service which still bears that name. The story of the founding of this service is the story of the film.

Action spans thirty-two years, from 1833 to 1865. Locales shift rapidly: Aachen, Brussels, Paris, London, Crookshaven, New York, Washington, back to London again. Changing times, changing places, multiplied the difficulties of the

* Author of *Stage Direction, An Analysis of Dramatic Construction and How Cartoons Are Made.*

art director. It was no small task, for example, to duplicate the laboratory and first ponderous electromagnetic telegraph machine of Aachen's Professor Gauss, 1833; or the interior of the London stock market of 1865; or the exterior of the London Times as it stood in 1850; or the stage of Ford's Theatre, Washington, and the adjacent box, just exactly as they were on the night that Lincoln was assassinated. Actors and actresses spoke the exact lines from the play *Our American Cousin* that were being spoken as Booth fired.

Carrier pigeons used in earlier sequences, showing Reuter establishing the pigeon post that was a forerunner of his wire service, were the best birds available in southern California. They came from the lofts of Dick Sanders, high money-winning breeder noted for cross-country race wins. Because such birds know only to fly one way—toward home—scenes of arriving carriers had to be filmed at Sanders' Calabasas ranch, where sets were built duplicating others at the Burbank studio.

Largest set of the picture was an interior "exterior" of a wind-swept, moonlit, barren Irish coastal headland showing gangs of laborers struggling to complete the last section of Reuter's private telegraph line between Queenstown and Crookshaven. The set covered the entire area of the largest sound stage on the lot, yet the scene took but two hours to film.

Producer—Twentieth Century-Fox
Author—John Taintor Foote, adapted from *The Curse of Capistrano*, by Johnston McCulley
Director—Rouben Mamoulian
Photographer—Arthur Miller, A. S. C.
Players—Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Eugene Pallette and J. Edward Bromberg

THE MARK OF ZORRO

FILM costs a million dollars, including \$85,000 spent on a replica of Los Angeles in 1820 built at Agoura, California, where it covered thirty-four acres. Hundreds of extras, scores of fencers and expert horsemen ride through scenes which were photographed at eight different location sites in Southern California.

Role of Diego Vega, Robinhood bandit, is Tyrone Powers' first dual part. To conceal his nefarious deeds at night, he masquerades as a Spanish fop in the daytime. For this phase of the story, the studio costumed him in a \$15,000 wardrobe with twenty-two changes, including fancy waistcoats, tight velvet trousers, furbelow shirts, and "quizzing glasses". Wardrobe for the usual screen leading man costs between \$500 and \$1,000.

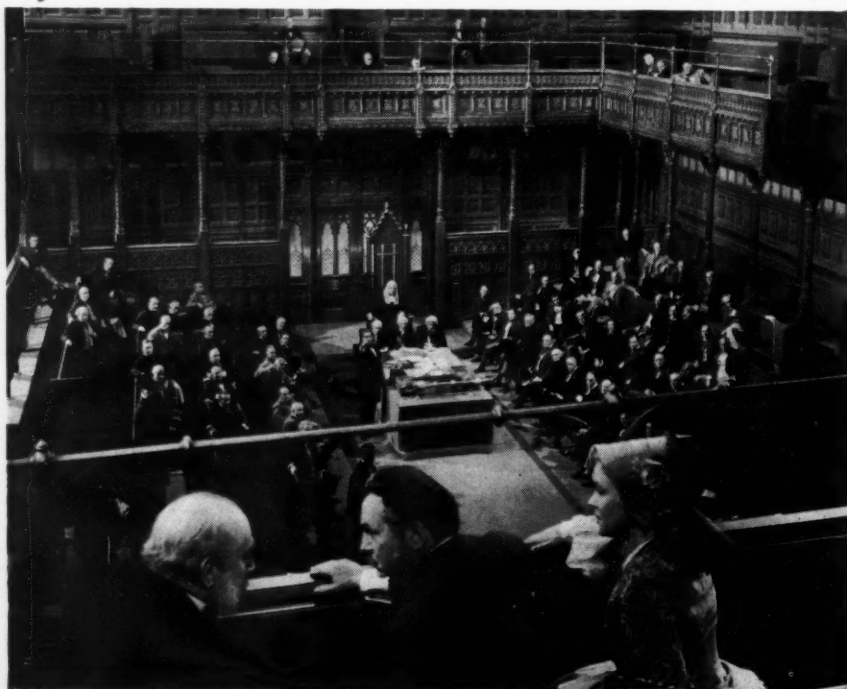
As the bandit, he is garbed in black from head to foot, wears a black mask, and sports a mustache. He fights several duels with rapiers, including one to the death with Basil Rathbone. For three months he studied fencing under Fred Caven, Hollywood sword expert who has taught the art to stars from Douglas Fairbanks to Errol Flynn.

Besides the fencing scenes, which were so dangerous that the studio kept a physician and nurse on the set, Tyrone jumps walls, swings from balconies, and rides horseback in most thrilling "shots" since *Jesse James*. He plays in 237 out of the 253 scenes, and walks across the screen in 8,200 feet out of the 9,000. Usually a star is fortunate to appear in 5,000 feet.

History was followed closely in many respects, such as in recreating the plaza with the church and village school where the headmaster earned \$140 a year. Research scholars co-operated, too, in supervising the building of two missions and the prayers and masses that were recorded.

Many of the songs and numbers used for the background music date from the mission days. Some came from yellowed manuscripts that had been hidden away in church archives for decades. One of these, *The Song of the Missions*, was unearthed at the Santa Barbara Mission by Father Owen Silva.

Los Angeles would not recognize itself—it is called in the film by its full name, El Pueblo de Neustra Senora la Reina de Los Angeles. So thoroughly had American progress wiped out all of the old California that the studio had to send a camera crew to Tepic, Mexico, to film the exterior of an old hacienda.



In England's House of Parliament, Reuter is accused of misrepresenting the news of the day. (Albert Basserman, Edward G. Robinson and Edna Best in *A DISPATCH FROM REUTER'S*.)

Producer-Director—Cecil B. DeMille for Paramount
 Authors—Alan LeMay, Jesse Lasky, Jr. and C. Gardner Sullivan
 Photographers—Victor Milner, A. S. C., and W. Howard Green, A. S. C.
 Players—Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, George Bancroft, Lynn Overman, Akim Tamiroff and Walter Hampden

NORTHWEST MOUNTED POLICE

THE film is De Mille's first all-Technicolor production. For it, Royal Canadian Mounted Police opened its official records to research and assisted in drilling De Mille's "troops".

Fort Carlton, stockade outpost of the Mounted, and pioneer French-Canadian settlement of Batoche, were reconstructed carefully to scale on Paramount's back lot. Hundreds of Indians were gathered from throughout Southern California, notably from the Mission reservation at Paula, near Hemet, California, and fifty Navajos from the reservation at Cameron, Arizona.

Troops of extras and stunt men were hired, uniformed and equipped, and from the Mounted Police cadet school at Regina, Saskatchewan, came Sergeant Major G. F. Griffin to act as drill master. For weeks, Griffin marched his movie troops up and down in the hot sun, brought them stiffly to attention on the parade ground, reviled their shortcomings and curtly approved their progress, put them on horseback, drove them up hill and down dale, and finally pronounced them "crack troops."

Walter Hampden, distinguished Shakespearean stage star, was to turn himself into a movie Indian to play Chief Big Bear—but Hampden had blue eyes, and the changing of eye color was one miracle that make-up wizards had never been able to accomplish. Doctors, opticians, lens grinders, and even chemists were consulted. Suddenly the problem was solved. Hampden was fitted with invisible contact lenses, the type that go under the lids. The central cavity of each lens was filled with a harmless solution of brown sugar, and in the most searching camera tests the "false eyes" were undetectable.

Romeo A. Farrell, an expert in the Cree Indian language, and George A. Pringle, who served in the North West Mounted Police at the period of the story, were signed to act as technical advisors with Sergeant Major Griffin.

GENERAL QUESTIONNAIRE

A. Introduction

1. What is the relationship of the title to the film? Why was this particular title selected? Can you propose a more fitting one?
2. Classify the film as to type. Explain your method of determination.
3. State the main theme of the film; the one or more secondary themes. How are these themes projected to the audience.

OTHER LEADING NOVEMBER FILMS

Arizona (Columbia)—Jean Arthur, William Holden, directed by Wesley Ruggles from the magazine serial by Clarence Budington Kelland.

Bittersweet (MGM)—Nelson Eddy and Jeanette MacDonald in Noel Coward's internationally famous musical comedy.

Little Men (RKO)—Kay Francis, George Bancroft, Jack Oakie and Jimmy Lydon in Louisa May Alcott's immortal story.

The Philadelphia Story (MGM)—Katherine Hepburn, Cary Grant and James Stewart in a version of Philip Barry's successful stage play.

The Renegade (Twentieth Century-Fox)—Paul Muni in a story of the founding of Canada's Hudson Bay Company.

CURRENT FILMS HIGHLY RECOMMENDED

Down Argentine Way (Twentieth Century-Fox)—Musical with Don Ameche, Betty Grable and Charlotte Greenwood.

Howards of Virginia (Columbia)—Historical film adapted from *Tree of Liberty* by Elizabeth Page with Cary Grant and Martha Scott.

Knut Rockne—All American (Warner's)—Biographical story with Pat O'Brien and Gale Page.

Spring Parade (Universal)—Delightful musical with Deanna Durbin and Robert Cummings.

Thief of Bagdad (Korda-United Artists)—Fantasy with Sabu and Conrad Veidt.

4. Discuss the establishment and maintenance of the atmosphere. What phases of production assist in the latter?

5. Does the mood vary from time to time? If so, classify and locate the different moods. What contributions, cinematically and otherwise, aid in the establishment and maintenance of the mood?

6. How is the period established for the audience? How is the exact year introduced? Describe the methods of projecting the date throughout the film.

7. How are the varying locales clarified for the audience? Does any confusion result from understatement?

B. Story

1. Synopsise the main plot. Is it simple and easy to relate or is it too complicated for a feature length film?

2. Outline the sub-plots. Classify each one and explain the reason for its conclusion in the film. Describe the entrance and exit of each one into and out of the main plot. Is each step properly motivated?

3. In every respect does the film unify its various story elements: ideas, habits, speech, costume, and environment? Is any phase distracting of complete attention?

4. Does the film at any time assume that the audience share any information acquired from outside sources or a common knowledge of historical facts in order to supplement the story?

5. Determine the various original sources for the picture. Does the film attempt to reproduce any of these without reshaping them for theatrical representation.

C. Casting

1. Discuss the choice of the players for the leading roles; as many of the minor players as possible.

2. Does each actor fit into his role without distraction?

3. Are you pleased or disappointed in the cast? Select specific examples illustrating your statements.

D. Direction

1. Discuss the director's distinctive style. Select examples of his reliance upon photography rather than dialogue to project story points, ideas, situation, characterization.

2. Describe the director's choice of scenic backgrounds in relation to the included dialogue or story situation. Are any scenes included when you felt a different and more accurate locale was required?

3. Discuss, generally, the director's placement of players within a scene, his movement of the players about the scene, and the performance of the actors.

4. Describe the director's employment of mass, pictorial composition, and the center of interest.

5. Discuss the director's selected camera positions in relation to interesting angles, lighting, included subject matter, and length of clips.

E. Lighting and Photography

1. Select and describe the most engaging close-ups, medium, and long shots; the most pleasing lighting effects; the outstanding camera angles.

2. Is there a proportionate use of the close-up? Do you feel that each one strengthens the rising power of the film, or do certain close-ups seem to slow the action?

3. Point out places where the camera alone tells the story. Is this the perfect medium for motion pictures?

F. Music and Sound Effects

1. Discuss the use of music as introduction to a situation; to the locale; to character identification; as background for the action; as atmosphere; as mood.

2. From certain positions in the film, describe how music is used as story motivation.

3. List the various kinds of sound effects. Is each in harmony with the selected situation? What additional effects would have enhanced the value of the film?

4. Discuss the strengthening of the vicarious experience of the audience resulting from the music and/or the sound effects.

G. Editing

1. From the film, trace the changes in tempo, building of suspense, increase and decrease of audience response as achieved by the cutting.

2. Enumerate the different types of transition utilized between scenes and sequences. Discuss each selected method in relation to its position in the film.

The Technical Director's Page

by LESLIE ALLEN JONES

Author of *Painting Scenery, Scenic Design and Model Building*, etc.
99 Brown Street, Providence, R. I.

IN this issue I am going to spread out my elbows and take both pages for a discussion of the staging of a play. This is written during the last days of September, and not many questions have come in for my question and answer page—my cupboard is bare, and I need the room, so let us square away for a nice long chat about the staging of the play, *The Adventures of Huckleberry Finn* (Walter H. Baker Co.).

Scene Plot

Now I propose to take you through the complete process of staging that show. It is a one-setter, and the only description given in the script is "living room of the Phelps home, near the town of Pikesville, somewhere down South. The time is in the yesteryear of "not so long ago." H'mmn, not much to go on there—but here on the bottom of page 8 is a scene plot. That's what I like to see, a scene plot. And on page 9 is the property plot. This is more like it, for a reading of the property plot gives the author's idea of his setting. For instance—"rag rugs or worn carpet"—"library table with fringed cover"—doesn't that suggest an old fashioned living room—with a lamp on the table and framed mottoes on the wall? Yes sir, for here in the plot we find "coal-oil lamp" and "mottoes on walls."

Before we read the play we should visualize the setting. The first drawing in my sketch for this issue shows the plot as given in the book of the play. The second drawing is a rough isometric sketch—how the setting would look if we could look into it on paper. Some of you could have imagined the second drawing from studying the plot—but I have known plenty of professional directors who could not imagine anything from a plot. It does take the ability to visualize and you shouldn't worry about not making head or tail of your first plan.

Reading from the Standpoint of the Designer

Now we should read the play—reading it from the standpoint of the designer and property man.

Let's go. Arranging pillows on couch. Where's that copy of the property plot? Are there pillows on it? Check it off as correct. What about Gee Gee's dust cloth. O. K. on that? Talk, talk—well, that's what actors are for. Here's something, bottom of page 15—"puts his head through French windows, R." Let us look at that scene plot. Good, that is where the French windows are. Of course Huck doesn't stick his head through the window—he

just pokes around the doorway. Now if there is no business with those windows—and by business I mean opening, shutting, locking, etc., we may cut them out of the show, and have an entrance jog as in the lower sketch—the one marked No. 2. So it would appear to be a little hall way. Of course, that wouldn't be so good because the French windows are supposed to lead outside—but if we didn't have any such doors, and couldn't spend the money to make them, the drawing called No. 2 shows us a way out.

Reading on, we come to page 30, where Ella Mae runs to the windows and looks out. So we'd better have those windows. She could peer down the hall. Just suppose we didn't have windows, or room for them—we could use the hall backing idea and have a door slam off stage. Then Huck could slam the door, appear in the doorway, and everyone would know he had come in from outside. You see there are many ways to fake an entrance—it just requires some studying, that's all.

Page 41—Gee Gee and Mammy both run to the door C (that's center) and scream as they exit. So that door C should be good and wide. In fact, I think it could be an arch, or a doorway without a door in it. That would give us a chance to hang one of those old portieres in there to add atmosphere.

As the two actresses run out together—scared, according to the play, they should have a wide doorway in order that they may not hit the door jamb and shake the walls of the setting. Mark "wide door or archway, well braced," on your scene plot.

That is about all the cues we get from a reading of act one. In the second act, some more details come to light—such as the business of the bookcase on page 69. Here Huck Finn reaches behind some books in the bookcase to drag out a shirt that he has hidden. That tells us that the bookcase cannot be too much of a fake. That it has to be high enough to stand a candle on, and deep enough to provide a hiding place. So there had better be one row of real books, as a fake line of book backings would be sure to give the game away by wiggling at the wrong moment.

Right here is as good a time as any to speak of the lighted candles carried in this act. I don't like an open flame on the stage. I suggest a hurricane lamp—a small candle inside a glass chimney, and for the table lamp an electrically wired oil lamp. And I have seen the electric candle flashlight used beautifully as a candle, with the actor carrying his hand so that the actual point of light is shielded

from view, as if you were shielding the flame from the draft.

On page 78 the boys, Huck and Tom, hide behind the couch with a bedsheet, under which they presently pop up to scare Uncle Silas. That tells you the couch had better have a good high back—be more of a settee in fact, so that it will be easy for the lads to hide.

On page 108 Silas enters, carrying Tom in his arms—so that French doorway wants to be good and wide also—and well braced.

So much for the reading of the play. We have read it from our own standpoint, but the director will read it from his, and he won't notice the doorways or the height of bookcases. He will read it as an entirely different play—a series of scenes, and his greatest concern will be to see how his actors and actresses get on and off stage.

Discussion of the Setting

THE only things we have to go on, after a reading of the play, are: wide doorways because of action and an exterior backing on stage right, as the girl looks out the windows (French doors). Faded rugs, pillows on the sofa, table with hanging tablecloth and an oil lamp. Mottoes on the walls. Well, I see a very homey Victorian setting—the kind of a setting that would use pampas grass in tall vases, or a whatnot in the corner.

Study the drawing marked No. 3. It is a simple sketch of a side wall of the setting plotted in No. 1. This side wall is designed so that the painting will make the setting appear low and wide. A horizontal line suggests distance, you know. Compare with the drawing marked No. 4. In this an attempt to suggest height is made by the low baseboard and high cornice. No. 3 has a wainscot and a wall paper, topped by a small moulding line and an expanse of cornice that should be painted the same color as the ceiling of the set.

What are the reasons that prompted my sketch No. 3? Here they are: The play is laid in a Southern town—(all darkies and slave business)—and it is not the rich planter's home of pillared height and porticos. Uncle Silas and his wife are just plain folks. So-o, to suggest hominess and cozyness we make the setting low in line, warm in tone. For No. 3 I suggest a dark woodwork and a deep toned wallpaper.

Why did I sketch No. 4? The problems of staging can be solved in many ways. Perhaps you are to stage Huck Finn on a huge stage—one that is wide, and not very deep. A low-line setting would simply drag out the width of your stage, and poor Huck would have to gallop between furniture. But by making your setting in most vertical lines, as in No. 4—you will give the impression of a smaller scene.

Painting the Scene

ALL set for No. 3? It supposes that you have battened out your wings and jogs to make the walls shown—that you

have turned over your flats and primed in, or given a first coat of whiting, with which you have painted on your strips to cover the joints. The back side of your flat might look like No. 5 or 6—depending upon what sizes of scenery you made your setting. No. 6 shows the use of a header, or small piece above the door, instead of a regular doorway piece as in No. 5. The use of such a piece would give you a wider archway in the back flat. If you didn't want to batten out flats, you can make the same wall of separate pieces, using one foot jogs to jog out or in to hide the joints. But we'd better get to painting.

All primed in? No dye colors showing through? If there are, paint out with ivory drop black. Now we draw out, with a chalk line and a piece of charcoal a line about three feet high all around the setting. That's for the wainscot.

About two feet down from the top of your scenery strike another line—that is for your molding line at the top of your wallpaper. If you are using regular doorframes, you do not mark off a painted doorframe around your openings. Personally, I prefer to paint my doorframes and mount my doors on thickness pieces behind the flats.

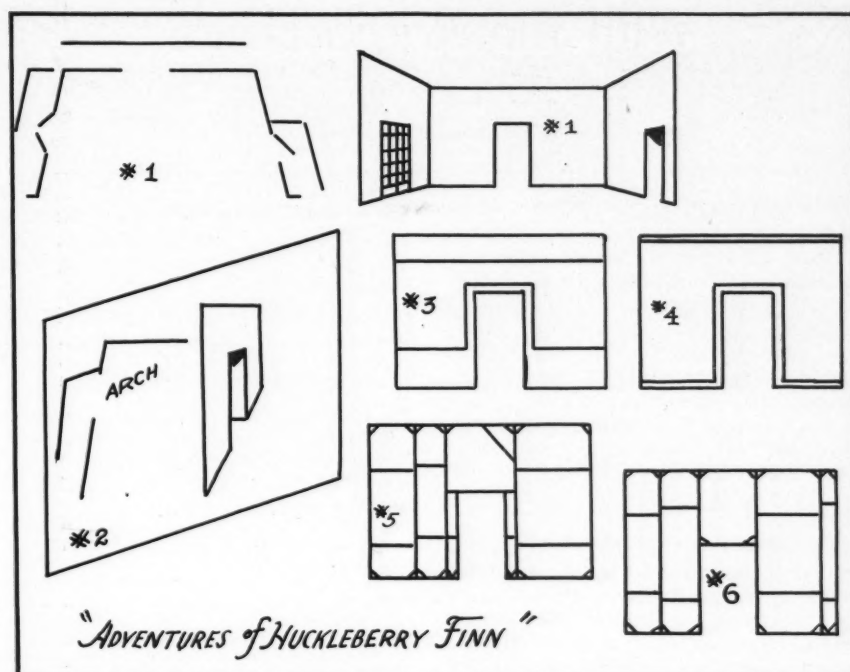
All drawn out—and now for the wall paper. Suppose we speak first of a simple operation—a green oatmeal, or stipple wall paper. Mix a bucket of whiting—whiting, glue and water, and tint to the desired green by using parts of ultramarine blue and chrome yellow. This way of making green gives a softer green than the chrome greens themselves. If your green, when mixed and tried out, appears too vivid, gray it by using some of the reddish colors—burnt sienna, or orange mineral.

Paint in your wallpaper area, using a four-inch brush and a straight edge to cut close to the lines, and an eight-inch brush for the general laying-in. When it is dry, take some of the green and lighten it considerably by adding whiting. Now you can spatter closely, or pat with a sponge, or use a rag dipped in the color to print-pat—the idea is to break up the monotony of the green itself. The splash stipple might be a cream color—but tint that cream with a bit of the green background so that things will stay in tone.

Stencilling is an art by itself—I think that next month I shall devote an article to the business of cutting and using stencils. But a pattern can be used in a setting of this kind—and the suggestion is enough for those who know how to stencil.

For the woodwork color I suggest a dark color—deep brown or even chocolate in tone. This is an old house, homey—not modern and cold as it would be with cream or oyster white wood trim.

A dark wood color—and don't do as some amateurs always do—use straight burnt umber as a dark brown woodwork color. That gives you a flat, uninteresting, and dirty brown. For a brown tone, mix a base of whiting, glue and water—



throw in a small handful of ultramarine blue, another of burnt sienna. This will give you a dark brownish gray, which you can throw to the brown side by adding orange mineral, or burnt umber—to the slaty side by a greater proportion of blue.

You see, we use our colors sparingly, as tints, instead of full strength. Another good base for a brown woodwork is to use a base of whiting as before and add raw sienna and some burnt sienna until a coffee-tone is reached. This color serves as an excellent base for wood-grain painting.

Unless you are somewhat skilled in the art, don't try to fuss with your wainscoting—just use a straight horizontal drag of a graining color. Two drags, of contrasting colors, if you wish.

It is well, when painting woodwork, to have a definite piece of woodwork in mind. To trick the eye into accepting as true the painted woodwork calls for a bold technique—an abandonment of fussy detail and a creating of the effect in a large way. A good scenic artist can drag an old brush on its side along a painted baseboard, and in one swoop, with a squiggle here and a wave there, suggest the graining of the board. A standard practice, in the old days, was to paint woodwork as dark brown with pure burnt umber and suggest the grain with pure black. A lighter, livelier brown tone, and a blue-purple drag will look more natural.

Now as to painting your woodwork, supposing you have the color mixed. Use a small brush, two inches wide, or even a small sash tool to cut in the color close to the charcoal lines marking the boundaries.

Here is a trick worth remembering. You are standing on a ladder, a stepladder or a painter's "A". You have your straight

edge in one hand, your brush in the other. Your color bucket should be hanging on an "S" shaped hook of wire. You hold the straight edge in your left hand, slightly below the line, so that your brush, in your right, may coast along the top of the straight edge and just fill in to the edge of the charcoal line. Now—you have painted in several lengths and are feeling pretty expert, when you come to a slight bump in the scenery—probably where a strip covering a crack between two wings makes an unavoidable edge. What happens? If your brush is full of paint the bristles sweep over the edge of the strip and deposit a large amount of color at the edge of the bump. It runs down, all over the face of your completed wall paper! Take a clean brush, a small one, dip into warm water, and scrub that dripping line out—you will stir up enough of the base coat to pretty well hide the error when all is dry again. But the trick is this—always watch your stretch—which is the surface you are painting—and when you come to a strip, start your brush in the middle of it, and brush lightly in each direction. Thus you will avoid the catching edge that sends long dripples where you don't want them.

A highlight on your mouldings and baseboard is made by taking your base color, lightening and yellowing it—imagine how a line of light would look on actual woodwork and follow that. Just a fine line in the proper place gives you the illusion of reality.

Shadows—well, hold your straightedge against the piece—the actual shadow is the tone you want. For that green, a thin blue wash, with a little of the green in it. A painted shadow should be transparent. They are best done with a single stroke of a wide brush—three or four inches wide, no more.



With the Radio Editor

A page published for teachers and students interested in radio activities at the high school level. Comments and suggestions from readers are welcomed.

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RADIO SCRIPTS

THE question still most frequently asked by high school Radio Workshop directors is, "Where, Oh, Where, can we get radio scripts?" There is no standard answer, for scripts are sometimes dug out of old attics, and they are sometimes bought at a fancy price from professional writers. Scripts are where you find them. Where you look, however, depends largely upon what you are trying to accomplish in your workshop.

If you are trying to teach radio writing, and to develop creative ability, then, of course, the students ought to write scripts themselves—not all of their scripts perhaps, but certainly some of them. Many teachers and students are skeptical as to the feasibility of this plan, and so was I until a few years ago. But I am convinced that high school students can write good scripts. I have seen such scripts and produced them, and so have many other teachers. In fact, scripts written by high school students have been broadcast on the networks not once, but a number of times. A little patience, some study of technique, and a lot of good hard work will do the trick.

If one of your purposes is to do your bit as a Workshop group in educating both students and adults to the value of our American democratic heritage—in other words, if you want to help promote a spirit of patriotism in our people, then you can do no better than to get in touch with the Educational Radio Script Exchange of the U. S. Office of Education, and tap that rich vein of excellent dramatic scripts. A short time ago the Script Exchange sent out a bulletin listing 98 dramatic programs 15 and 30 minutes in length interpreting American democracy, American history, and life in America, to the people of the nation. The programs are intended for the use of schools and organizations, and are loaned free of charge for three to four weeks, together with privilege to broadcast. Of course, the Exchange has hundreds of other scripts on a great variety of subjects. Excellent scripts they are, and they are yours for the asking. In addition you may obtain from the same source a glossary of radio terms, a bibliography on radio writing and production, a handbook of sound effects, and a radio manual. These books are almost indispensable to a beginning group, and they cost nothing. Write to the Educational Script Exchange, U. S. Office of Education, Dept. of Interior, Washington, D. C.

Another source of free dramatic scripts

is the Radio Script Exchange of the American Red Cross. Write to Public Information Service, American Red Cross, Washington, D. C.

If you want scripts simply for practice

BOOK REVIEW

A Portfolio of Air Drama, thirteen Radio Plays for Classroom and Workshop Study and Production. Published by Radio Writers Laboratory, 10 South Queen Street, Lancaster, Pa.

THIS is a paper bound mimeographed book containing nine half-hour and four 15 minute dramatic scripts of assorted types. There is one each of the following types: mystery melodrama, drama of human interest, comedy farce, drama of the supernatural, experimental drama, historical drama, adaptation of stage play, adaptation of novel, adaptation of children's story, original children's drama, educational drama, and daily script serial. Most of the half-hour scripts could easily be condensed to fifteen minutes and they would be improved in the process, since it would permit deletion of some lines and scenes not suitable for the use of high school students.

These plays are no better and no worse than most of the plays put out by similar writing agencies. Each of them has a story to tell, and in every case the story is interesting and worth while. The material is present for good air drama.

However, the material is often handled awkwardly, and scenes and dialogue are selected without regard to their suitability for young people in our schools. I refer particularly to such scenes as the one in *A Romantic Frankenstein* in which Polly is forced to learn to smoke cigarettes and to drink until she "passes out."

Occasionally a scene develops so rapidly that our credulity is put to unnecessary strain, as is the case in *The Wilderness Trail*, when George Washington meets Martha Dandridge for the first time and wins her so swiftly that in less than one minute of playing time she is behaving with most unmanly forwardness.

Such instances of "stagey" and implausible or poorly motivated dialogue are compensated for, however, by some scenes of real dramatic power and lyric beauty. One of the best of these is the dialogue between Katherine and Villon following the latter's capture in *Vagabond Lover*.

I recommend that this book be obtained and studied by high school workshops, not because it is perfect, or even very good, but because it offers a great deal of actual material for the study of what is good and what is bad in radio writing and production. Every play should be criticized by the group, its faults and virtues analyzed and discussed. Then the play should be rewritten for improvement in dialogue, characterization, scene development, and handling of sound and music. Students learn to write and produce plays in laboratory practice, and this book furnishes good raw material. I recommend it as a book to study, not as a group of plays to broadcast.

(Next month—Review of *Radio Directing* by Earle McGill).

in acting, directing, and sound effects, there are several courses open to you. You may write to the networks and ask for copies of some of their educational scripts which are made available from time to time. Then, too, the networks can give you the names and addresses of commercial sponsors who will send copies of used scripts. Copies of *Cavalcade of America* and other scripts have been obtained in this way. Your local station, too, usually has some scripts lying about that may be borrowed for the asking. Finally, if you have a bit of spare cash, you may buy fairly acceptable scripts from various Script Writing Agencies. Some of the better known ones are Radio Writers' Laboratory, 10 South Queen Street, Lancaster, Pa.; Playcrafters, Bridgeton, N. J. (air dramas for special occasions); Radio Script Service Bureau, Good Idea Studio, 2219 Summit Street, Toledo, Ohio; The Script Library, Division of Radio Events, Inc., 535 Fifth Avenue, New York, N. Y.

The Scholastic Radio Guild, Chamber of Commerce Building, Pittsburgh, Pa., provides at a nominal cost a series of very good educational scripts. They are biographical drama for the most part and correlate well with the students' class work in history and literature.

OPEN LETTER TO A RADIO ADVERTISER

Gentlemen:

I have just listened to a portion of your Sunday evening radio program. I like your show, and I like what you're selling, but I cannot take your commercials! They are driving me from your program, and eventually they may make me choke on your product.

In the name of common sense, can't you be a bit more temperate, and give us something less exaggerated, less emotional, and less offensive to ordinary intelligence? No product could possibly be that good, or that important.

Sincerely yours,

The above is a copy, with necessary deletion of names, of a letter actually sent out to a company sponsoring one of our most popular radio shows.

Radio commercials of recent months have become so extreme in their claims, and so gushing and rhapsodic in style of delivery, that not only is public intelligence insulted but the whole integrity of radio as a means of spreading information is threatened. Simple food preparations of quite ordinary or even doubtful value are described in glowing terms and in voices charged with emotion as being absolutely essential to the diet, and as having qualities of almost spiritual power. We tend to laugh, but the matter is far too serious for that. If the trend continues, we shall all become credulous nitwits, or, what is more likely, we shall just stop listening in disgust. Either alternative is bad. Such a powerful instrument as radio should be listened to, and it should raise, not lower, the general level of intelligence.

Thespians may fight this misuse of radio in two ways: first, by writing in and protesting to the offending sponsors, and second, by using overdone commercials as the horrible example, and striving, in their workshop activities, to write and talk temperately, honestly, sincerely and sensibly.

NATIONAL THESPIAN TROUPES DURING THE SPRING OF LAST SEASON



(1) Troupe No. 372 at Wellsburg, W. Va. Miss Iva G. Brashear, sponsor. (2) Troupe No. 149 at Paragould, Ark. Mrs. J. E. Stone, sponsor. (3) Troupe No. 304 at Jeanette, Pa. Miss Ethel Landgraff, sponsor. (4) Troupe No. 398 at Leetonia, Ohio. Mr. John Converse, sponsor. (5) Troupe No. 145 at Hendersonville, N. C. Miss Dorothea R. Stadelmann, sponsor. (6) Troupe No. 115 at Ceredo-Kenova, W. Va. Mrs. Anagene Bartram, sponsor. (7) Troupe No. 317 at Coffeyville, Kansas. Miss Lydia Back, sponsor. (8) Troupe No. 323 at Lovington, Ill. Miss Lucille Klausner, sponsor. (9) Troupe No. 368 at Geneva, Ohio. Miss Dorothy V. Diles, sponsor. (10) Troupe No. 307 at Eddystone, Pa. Miss G. Geneva Dolbow, sponsor. (11) Troupe No. 26 at Wahpeton, N. D. Miss Ida M. Erstad, sponsor. (12) Troupe No. 389 at Plant City, Fla. Mr. David E. Bailey, sponsor. (13) Troupe No. 379 at Tonganoxie, Kansas. Miss Marion Williams, sponsor.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays on the high school level. Suggestions as to plays which should be discussed next or how this department can be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian National Director and Director of Dramatics at Berea College, Berea, Ky.

Smilin' Through

THIS past summer a request came from Pennsylvania for help in staging Allan Langdon Martin's now famous and perennially popular play, *Smilin' Through*. This request prompted the staging of this play at this time.

Smilin' Through is becoming a tradition in some communities. I know of one case where the play is given out of doors every spring and people for miles around come and see it annually. Miss Mary Chester, able director of The Stone House Players of Roscoe, Pennsylvania, is the lady who so successfully revives this play each year. *Smilin' Through* was the one particular request made by patrons of the Farragut Players of Rye Beach, New Hampshire, for their 1936 season. You all know how very successful the stage and movie versions have been. The stage version, as some of you know, made Jane Cowl into a top ranking star. (A new screen version will soon be released.)

The plot of the play has to deal with the tragedy caused by the shooting of a young girl by her rejected suitor. Fifty years later a young boy and young girl of the two families fall in love. The parents of the lovers object to the marriage and the slain girl of fifty years ago comes "smilin' through" the mists of time to help the lovers and end a hated feud. The play is a fantasy and very sentimental. However, it has so much genuine dramatic beauty and is so decent that it overshadows the tendency to great senti-

IF you have saved your back issues of THE HIGH SCHOOL THESPIAN, you will find pictures of *Smilin' Through* sets and actors (in costume) in the following places:

Vol. V, No. 1, Autumn, 1933, p. 26
Vol. VII, No. 5, May-June, 1936, p. 12
Vol. VIII, No. 2, Nov.-Dec., 1936, pp. 21, 24
Vol. VIII, No. 4, Mar.-Apr., 1937, p. 21
Vol. IX, No. 5, May-June, 1938, p. 4
Vol. X, No. 1, Sept.-Oct., 1938, p. 24
Vol. XI, No. 1, Oct., 1939, p. 6

mentality. Perhaps, now more than ever, sentiment of this sort is needed. At any rate the play is sure fire and should be on every director's list of "musts."

Samuel French publishes the script. The play is done in one outdoor set and can be staged in an outdoor theatre as in Roscoe, Pennsylvania. The royalty is \$35.00 and the books are \$.75 each. The cast contains 5 men and 5 women. The play has 3 acts and the prologue, which is usually omitted. The costumes are 1870 and modern. The costuming and make-ups usually are considered the most difficult problems in staging the play. Mr. Nybak's sketches help immensely to ease up this difficulty. I suggest that you secure the two *Gone with the Wind* cut-out books on the Five-and-Ten counters. The costumes are in color and will give you many suggestions. Mr. Nybak has seen fit not to sketch each costume because that would be unnecessary. His sketches are made to give directors hints on how to costume and make up the characters in the play. He has added some details on staging as well. I might make an addi-

Arne E. Nybak

Mr. Nybak generously contributes the costume and detail sketches on *Smilin' Through* for this issue. He has been the art director for the Duluth Children's Theatre since its inception in 1929. He has had further experience as a designer for the Duluth Little Theatre, as consulting director and designer for the Children's Theatre at Mankato, Minnesota, as designer for monologists Frances Hoffman, Germaine St. Germaine, Ann Loos, and as designer for the great orchestra leader, Paul Whiteman. He has studied with David Ericson of Duluth, Anthony Gouffe of New York City and Knute Heldner of New Orleans.

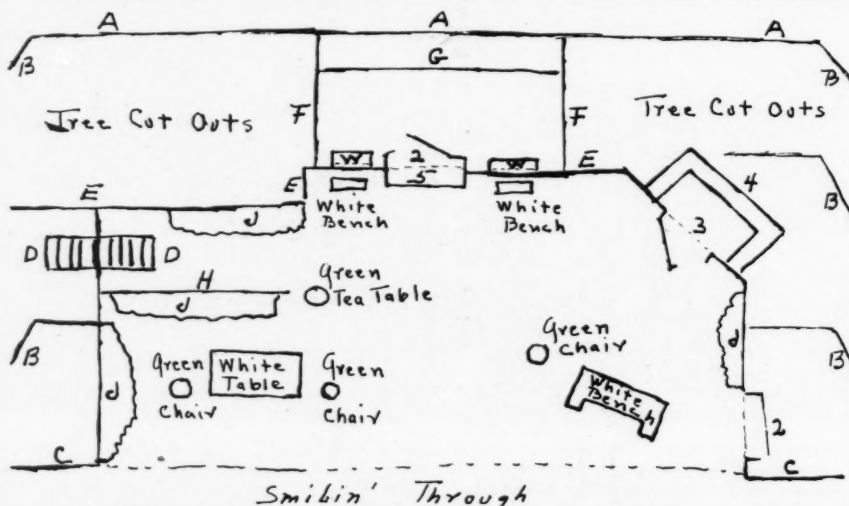
Mr. Nybak has worked in county dramatics and tells me this type of work was particularly interesting to him because it involved doing many plays with limited funds, time and materials. In most cases these plays were given on inadequate stages or no stages at all. His finest achievement professionally is in the water color medium. This is demonstrated by the fact that Mr. Nybak has the honor to have two costume plates in a London gallery of design.

We are pleased to have Mr. Nybak help us with his suggestions and I present them to you with genuine pleasure.—Dr. Blank.

tional suggestion or two. In the party scene, for instance, a class in dramatics, the Thespians or interested pupils, could be put to work on making the lanterns out of different colored sheets of construction paper. If lights are to be used in these lanterns, the lanterns should be large enough and the wattage of the bulbs small enough to avoid fire danger. The lighted lanterns make the party scene. This scene also allows for as many extras as one wishes to introduce. I should also like to make a suggestion as to casting the lover who shoots the girl. He should be dark to symbolize his tempestuousness. Make-up can help the case along. And don't forget to read the very good advice on page 3 of the scripts on how to double for Carteret.

The floor plan which I have submitted is a simplified form of the one pictured in the scripts. The one I have suggested here is easy to construct and is much cheaper. Paper flowers and vines can be made by the same group of people who make the lanterns or this project could be assigned to another group of interested students. The simplest lawn furniture will make this problem extremely easy for the property crew. I would put simple white mull curtains inside at the two windows and would use early American furniture in the interior room. One or two pieces of furniture will be all that you will need. I'd wall paper the interior flat or paint it to look as though there were wall paper on it. This can be done by stencil or by placing strips of board on the flat, painting the flat and then leaving the bare strips when the boards are removed. I'd paint the house flats white and construct simple shutters out of corrugated paper and paint them green.

I feel sure that you will enjoy producing this romantic fantasy. I am surprised at myself for not suggesting it earlier.



A. Plain blue exterior drop
B. Garden wings
C. Wood wings
D. Stile
E. Stone wall 8' high

F. House wings
G. Interior backing
H. Hedgerow
J. Flower mounds
W. Windows

2. Doors
3. Wicket gate
4. Stone enclosure 5'4" high
5. Step



KATHLEEN

White feminine blouse of dotted Swiss—organdie jabots.
Black skirt or pastel color, preferably green.



Left (above): Gentleman's suit for wedding: Colored collars on coat.

Velvet suits may be made of white Indian head and dyed. Plain colored jackets.
High patterned trousers and plaids—stripes—checks. Pleated and ruffled shirts.

Modern vests may be rebuilt and white duck trousers (cheap) may be remade and dyed.

Modern shirts may have ruffles sewed on buttonhole panel. Hats may be made of papier maché on mold or modern felt hats steamed and stretched to make crown higher.

Right (above): Hair styles for women and men:

Men's lapels on coats.

Men's collars and ties.

Ties strong colors.

Direct contrast to vests.



MOONYEEN

Dress: Ivory percale, 15 yards—skirt five widths—gathered into bodice—ruffles of tarleton in green leaf design—dark green color with no flowers—veil of cotton net and green in color—undersleeves of white.



DOORWAY Open
WITH LARGE
GREEN SHUTTERS

DOOR PAINTED
IVORY-ANTIQUE

DOORWAY CAN BE
SET IN Cyc.



REVERSED
LIGHTING ON TREE SHADOWS
CONTRAST COLOR

PAPER MACHE

GRASS MAT

GARDEN WALL

STRONG CONTRAST in
LIGHTING

Drawings by Arne E. Nybak



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(Continued from the October Issue)

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 Eileen Culligan, Troupe No. 251, Polson, Mont., High School.
 Donald Hale, Virginia Craig, Troupe No. 264, Parkersburg, W. Va., High School.
 Lucille Hardin, Troupe No. 265, Chester, S. C., High School.
 Margaret Van Brunt, Bill Crooks, Troupe No. 267, Cheney, Wash., High School.
 Bryce Hall, Robert Fockt, Troupe No. 271, Pasco, Wash., High School.
 Robert Topinka, James Warren, Betty Van, Troupe No. 272, Hibbing, Minn., High School.
 Lee Toothman, Troupe No. 275, Victory High School, Clarksburg, W. Va.
 Edith Ireland, Letty Keever, Troupe No. 278, Onarga, Ill., Township High School.
 Ruth Hauber, Troupe No. 280, Baldwin, N. Y., High School.
 Delfred Few, Bubba Dews, Troupe No. 282, Longview, Texas, High School.
 Mary Ann Sturm, Troupe No. 284, Philippi, High School, W. Va.
 Raymond Conley, Troupe No. 285, Auburn, Nebr., High School.
 Florence Wagner, Philip Folino, Troupe No. 286, Western Hills High School, Cincinnati, Ohio.
 Peggy Jenkins, Troupe No. 289, San Juan High School, Fair Oaks, Calif.
 Bill Grose, Troupe No. 293, Gauley Bridge, W. Va., High School.
 Wayne Potts, Troupe No. 299, Moundsville, W. Va., High School.
 Helen Schroeder, Bill Sharpe, Troupe No. 301, Marked Tree, Ark., High School.
 Jean Lovett, Bert Williams, Phyllis Corbin, Troupe No. 302, Central High School, Madison, S. Dak.
 Olive Sykes, June Schultz, Troupe No. 305, West Valley High School, Millwood, Wash.
 Jesse Burke, Troupe No. 307, Eddystone, Pa., High School.
 Herbert Langner, Troupe No. 309, J. Sterling Morton High School, Cicero, Ill.
 Howard Piche, Ruth Sullivan, Mary Lou's Wheeler, Troupe No. 311, Lancaster, N. H., High School.
 Jo Clair Miller, Troupe No. 312, Ripley, W. Va., High School.
 Jacqueline Race, Troupe No. 314, Staples, Minn., High School.
 John French, Troupe No. 315, Lyon High School, Covington, La.

Mary Nell Coleman, Troupe No. 320, Vidalia, Ga., High School.
 Malvern Schweig, Troupe No. 322, Clayton, Mo., High School.
 Betty Lou Smith, Troupe No. 323, Rosedale High School, Kansas City, Kansas.
 Alice Rose, Dorothy Griffin, Troupe No. 323, Lovington, Ill., Township High School.
 James Ingram, Mark Colgan, Troupe No. 324, Wyoming, Ill., Community High School.
 Elizabeth Stone, Troupe No. 327, Miami, Fla., High School.
 Anna Jane Goss, Tommy Young, Troupe No. 330, Watertown, S. Dak., High School.
 Dora Riggelman, Troupe No. 331, Masontown, W. Va., High School.
 Virginia Berg, Troupe No. 333, Burlington, Wash., High School.
 Myleen Harkins, Troupe No. 337, Superior, Nebr., High School.
 Doris Nelson, Troupe No. 347, Kingman, Kansas, County High School.
 Lois Steinhoff, Troupe No. 348, Central High School, Fort Lauderdale, Fla.
 Carolyn Adams, Troupe No. 349, Central High School, Murfreesboro, Tenn.
 Ruth Fritz, Troupe No. 350, Rockport, Mass., High School.
 Dean Conrad, Troupe No. 351, Polo, Mo., High School.
 Ogden Wiklund, Troupe No. 352, Robbinsdale, Minn., High School.
 Donald Dart, Bettie Frampton, Troupe No. 354, Penn High School, Greenville, Pa.
 Betty Ferrell, Troupe No. 355, St. Mary's High School, Clarksburg, W. Va.
 Jim Schaffer, Ruth West, Troupe No. 358, Salem, Ohio, High School.
 Ardelle Stageberg, Troupe No. 360, Plentywood, Mont., High School.
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 Dorothy Deems, Troupe No. 362, Moorhead, Minn., High School.
 Robert Turner, Edward McGrath, Troupe No. 364, Jamestown, N. Y., High School.
 James Wentling, Troupe No. 366, Ashtabula, Ohio, High School.
 James Owen, Janis Halliday, Katherine Henn, Troupe No. 368, Geneva, Ohio, High School.
 George Raugos, Mary Wilkin, Troupe No. 372, Wellsburg, W. Va., High School.
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 Robert Haywood, (deceased), Winone Swinney, Troupe No. 381, Cripple Creek, Colo., High School.
 Laura Gano, Juanita Foltz, Troup No. 384, Custer, S. Dak., High School.
 Billy Wilcox, Troupe No. 391, Miami Beach, Fla., High School.
 Barbara Waterman, Joe Bouzek, Troupe No. 392, Monrovia, Calif., Arcadia-Duarte High School.
 Hamilton Hardin, Mildred Wells, Troupe No. 395, Mead, Wash., High School.
 Kenneth Blakeney, Ruth James, Troupe No. 396, Villa Grove, Ill., High School.
 Doris Adgate, Troupe No. 399, Mineral Ridge, Ohio, High School.
 Sara Sharp, Dorothea Copeland, Charles Limes, Troupe No. 400, Edward C. McClain High School, Greenfield, Ohio.
 Winton Boyd, Troupe No. 404, Box Elder High School, Brigham City, Utah.
 Geraldine Coggins, Troupe No. 406, Unicoi Co. High School, Erwin, Tenn.
 Camille Higgins, Troupe No. 407, Caldwell, Idaho, High School.
 Agatha Di Prima, Jack Lawrence, Troupe No. 409, Galesburg, Ill., Senior High School.
 Richard Segal, Troupe No. 410, Cleveland Heights, Ohio, High School.
 Robert Lyle, Troupe No. 415, Young High School, Knoxville, Tenn.
 Kathryn Eagon, Betty Joe Arthur, Troupe No. 420, Willis High School, Delaware, Ohio.
 Edna Donovan, Troupe No. 426, Carteret, N. J., High School.



Scene from the premiere production of *YOUTH TAKES OVER* (Act II) by members of Thespian Troupe No. 353 at the Abilene (Texas) High School. Mr. C. B. Ford, director.

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Director, Department of Drama
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The purpose of this department is the presentation of interesting and important events as they occur in the field of high school dramatics. Dramatics directors are urged to contribute brief articles concerning their major activities from month to month.

The Dalles, Ore.

Night of January 16th, staged on October 17 on the Penthouse style, is the first major production of the present season for members of Thespian Troupe No. 374 at The Dalles, Oregon, High School. The production was sponsored by the Senior Class, with Mr. A. C. Hingston directing. The first Thespian roll call of the season showed a total of sixteen members in school, with an eligibility list of fifteen waiting to be initiated. Thespians Joyce Potter and Idel Blasberg have contributed a cup to the troupe to be engraved every year with the names of the best actress and actor. Miss Potter spent the summer at the Northwestern University Summer Camp. Among plans made by the troupe for the year is the promotion of a district Thespian play festival. —Norma Jean Hay, Secretary.

Charleston, W. Va.

One of the outstanding dramatic productions in recent years at the Charleston High School (Thespian Troupe No. 200) was *Whiteoaks*, a play based on the novel, *Whiteoaks of Jalna*, by Mazo de la Roche. The play was staged last spring by the Curtain and Mask Club, with Mr. Lawrence Smith in charge. The part of Gran Whiteoak was played by Thespian Kitty Eskew whose picture appears on page 2 of this

issue. This is the first high school production of *Whiteoaks* reported to THE HIGH SCHOOL THESPIAN.

Coffeyville, Kans.

Thespian Troupe No. 317 was formally installed at the Field-Kindley Memorial High School on March 11 of last spring. Thirteen students became charter members. During the 1939-40 season three full-length plays were given. They were: *Spring Fever*, *Relatives By Affection*, and *Aunt Tillie Goes To Town*. Other productions included *A Doctor in Spite of Himself*, *Mrs. Oakley's Telephone*, *Wake-Up and Live*, *A Message from Khufu*, and *Forty Miles an Hour*. Two Verse-Speaking Choirs were also organized during the season. A number of activities are being planned for the present year. —Della Roberts, Secretary.

Albion, Mich.

Dramatics in Albion, Michigan, took on new interest this past summer with the organization of the Albion Summer Playhouse under the leadership of Thespians from the Washington-Gardner High School Troupe No. 53. With Sponsor Leitha V. Perkins as supervising director of the Playhouse four evenings of one-acts were given to enthusiastic audiences during the summer months. Among the one-acts produced was an original play, *Toby*, written

by Jean Williams. The idea for a Thespian summer theatre was suggested by Marilyn Goodrich and Jean Williams. Thespians who had important parts in the success of the Playhouse included J. Bruce Guyselman, Donald Overy, Marie Slowey, George Hafford, Duane Abbott, Lawrence Pahl, Headley Rogers, and Jack Kellogg. Miss Perkins reports that all productions were very successful and that much promising talent came to light.

Cumberland, Me.

June Storm and Norman Amtower were chosen as Best Thespian for the 1939-40 season at the Fort Hill High School (Thespian Troupe No. 230) at a meeting held late last spring under the direction of Miss Gerardine Pritchard, Troupe Sponsor. Jack Lanich was elected to the Order of the Knights of the Masque by the Troupe for his outstanding work in dramatics during the season. The season closed with the Fort Hill Players production of *Domestic Tie-Up* and *Girls in White*, two one-act plays. An interesting event at the close of the year was the appearance of the Fort Hill Choral Speaking Choir as part of commencement week activities. The Choir read *Gifts of the Spirit*, by Edward Rowland Sill. The Speaking Choir was organized in 1938 as a part of the speech work. Several members were added to the Troupe at a special initiation held on May 23.

Wahpeton, N. Dak.

Troupe No. 26 of the Wahpeton High School closed its 1939-40 season with a banquet at the Hotel Wahpeton late last spring. Ten seniors were presented with Thespian letters, and pins were awarded to "Best Thespians" Norma Lieber and Rosemary Nolan. An interesting program followed the banquet. Officers for the present season are Louis Brewsted, president, Marion Lock, secretary, and Charles Kohuke, treasurer. Twelve members were added during the season under the sponsorship of Miss Ida M. Erstad.

FOR YOUR DECEMBER PLAY

The Christmas Nightingale

by Eric P. Kelly

adapted by Phyllis N. Groff

THIS play dramatizes vividly the life of old Poland, keeping alive the legends and traditions of a country which figures largely in our sympathies right now—a country which we do not want our children to forget. For this reason, *The Christmas Nightingale* is particularly appropriate for production this season.

THIS is a charming and picturesque Christmas tale, laid in fifteenth-century Poland. It plays about an hour and a half, has three settings, and seventeen characters—or more, if desired.

The Christmas Nightingale tells the story of a Polish peasant family living in the middle of the forest, who are hungry for a sight of the city. To their door, one Christmas Eve night, comes a richly dressed little boy who cannot speak, but who can sing like a nightingale. The family takes care of the little boy for a year, without knowing anything about him. Then an opportunity suddenly comes to them to make a trip to the city. The children gather up the little puppet theatre that they have been making for Christmas, and come into the city, where their puppet play receives a great ovation. At the Castle of Zamosc, they meet with a wonderful adventure, and at last discover the Nightingale's parentage.

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tunity for music and costumes. 4 men, 1 woman, 3 boys, 4 girls.

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Struthers, Ohio

Dramatic activities went ahead this past summer at Struthers under the leadership of Mr. Arleigh Westerbeck, Sponsor for Thespian Troupe No. 89 at the Junior-Senior High School. Mr. Westerbeck reports that a number of students took part in his production of *Shirt Sleeves* for the St. Nicholas Dramatic Club in Struthers. The 1939-40 season closed with a picnic at the Mill Creek Park. Guests of Troupe No. 89 were forty members of the Memorial High School Dramatic Club of Campbell, Ohio. Mr. Westerbeck writes that his exchange of programs with the Memorial High School has led to better understanding and a finer interest in dramatics. A number of exchange programs are being planned for the present season.

East Akron, Ohio

Three full-length plays were given during the spring semester of last season at the Springfield High School (Thespian Troupe No. 104) under the direction of Miss Sara L. Keck. The semester opened with *Little Women*, given on January 15. On March 26 followed the production of *Night Must Fall*. National Thespians gave *The Barretts of Wimpole Street* as the final play of the year. The season also included a number of one-acts. *Drums of Death* was entered in the spring drama festival. An entirely new set of scenery was built by Thespians for the school stage. The season also included a trip to see a production of *Julius Caesar*, and various social events.

Townshend, Vt.

An important event of the 1939-40 season for members of Thespian Troupe No. 218 at the Leland and Gray Seminary was the production of *Every Mother's Son* (produced professionally under the title of *Moloch*) by the L. G. S. Players of this school. A number of students served on the production staff. The play was directed by Mr. Vernon C. D. Pinkham, headmaster.

Ravenswood, W. Va.

Troupe No. 253 at the Ravenswood School began the 1939-40 season with the three-act play, *Little Shepherd of Kingdom Come*. Next came a mystery entitled, *This Night Beware*. The year closed with a highly successful production of *Every Mother's Son*. Thespians also participated in the district play festival. Sterling Grimes was chosen as "Best Thespian" for the season. All plays were directed by Mrs. J. Wilbur Evans, Troupe Sponsor.

Kingman, Kans.

The 1939-40 season for Troupe No. 347 at the Kingman High School closed with an initiation of new members and the installation of officers at an outdoor ceremony held in the park at Kingman on May 13. The May monthly meeting was held as a weiner roast at a small lake near Kingman.

Wichita, Kans.

Three major plays were produced last season at the Wichita High School North (Troupe No. 58) under the direction of Miss Evelyn H. Clark. These were: *The Miracle*, by Arthur Jearue; *The Valiant One*, by Rachel Crothers, and *Everybody Works But Father*, by Orville Snapp. A number of one-act plays were studied as part of the work in dramatics. Several new members were added to the Troupe early in May.—Melba VanSickle, Sec'y-Treas.

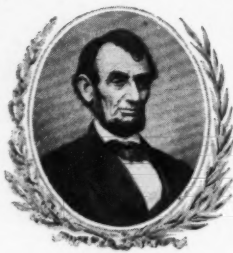
Wellsburg, W. Va.

A number of parents and faculty members were present at the first annual banquet of Thespian Troupe No. 372 of Wellsburg High School held on April 29 of last spring. Several new members were added to the troupe on this occasion.



Scene from the Senior Class play, *KIND LADY*, staged at the Ashtabula (Ohio) Harbor High School. Mr. Charles R. Orr, director. (Thespian Troupe No. 163.)

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Scene from *FOOT-LOOSE*, West Valley High School, Millwood, Washington Mr. Ralph Doud, director. (Troupe No. 305.)

Lewiston, Idaho

Thespians of Troupe No. 76 at the Lewiston Senior High School meet twice a month and present a radio program every other week. Officers for the present year are Bob Kjosness, President, Frank Hyke, Vice-President, and Lari Hutcherson, Secretary-Treasurer. Miss Erma Young is Sponsor.

Major dramatic events of the past year included the production of *A Lucky Break* early in November, the Junior Class play, *The Arrival of Kitty*, given late in November, and the fourth annual Bengal Follies late in February, an event in which nearly four hundred students participated.—Lari Hutcherson, Secretary.

Coeur d'Alene, Idaho

An audience of more than three hundred fifty playgoers saw the production of *Winterset* given last spring by members of Thespian Troupe No. 190 at the Coeur d'Alene High School, with Miss Doris E. Marsolais in charge. Outstanding performances were given by Bill Treman and Dale Schaeffer. Much interest was shown in this play by the local audience inasmuch as it is considered a difficult play for high school groups. The audience was highly pleased with the entire performance.

Thespians from the high schools at Wallace, Moscow, Lewiston, and Kellogg, Idaho, and from the high schools at West Valley, Central Valley, Mead, and Cheney, Washington, met at Coeur d'Alene late in the year for the annual "Gypsy" party sponsored by members of Troupe No. 190. Nearly one hundred students attended the event which was climaxed with a boat ride across Hayden Lake and a dinner at the Bozanta Tavern.

Daytona Beach, Fla.

Thespians of Troupe No. 35 of Mainland High School presented two public entertainments at the city casino in Daytona Beach last season. The first of these productions, *Moonset*, was given as an Armistice Day play, and the second, *The Wondrous Story*, was presented as a Christmas pageant. Three long plays, *The Importance of Being Earnest*, *The Green Vine*, and *The Charm School*, were given during the season. One acts for the year included *Miss Hitty's Valentine*, *Sparkin' A Quiet Little Place*, and *Let's Honeymoon Again*. Thespians also played roles in the operetta, *Chonita*, given by the Glee Club, on February 23, 24. Fifteen new members were added to the Troupe during the season under the sponsorship of Mrs. Chester D. Howarth.

Boonville, Ind.

In spite of the many problems which existed during the construction of an addition to the building, members of Thespian Troupe No. 269 were able to hold regular meetings at the Boonville High School last season. Thespians spent much time reviewing plays and studying make-up. A number of skits were also directed and produced by Thespians. The one major play of the season, *Tish*, was given by the

Senior Class. A beautiful initiation was held late in February in the school building, for five new members. The presence of a new auditorium has already resulted in new interest in dramatics. A dramatics club with eight members has been organized and the season now beginning will bring a number of dramatic activities in which Thespians will take a leading part.—Clara Lou Tucker, Secretary.

Tampa, Fla.

Jonesy and *June Mad* were the principal dramatic productions last season at the Hillsborough High School (Thespian Troupe No. 147), with Miss Thelma E. Jones in charge. More than twelve hundred were present for the performance of *June Mad*. The year also included a dozen one-acts, some of which were presented in nearby schools, and the presentation of a play in the University of Florida radio festival. Two students appearing in the radio play were chosen to broadcast in the University Radio Guild programs. Much interest was aroused by the appearance of Al Tanner, charter president of the troupe, at one of the meetings. Mr. Tanner has done much work in stock since he left high school and is known by the stage name of Tony Tanner.

Ritzville, Wash.

Under the leadership of Miss Jeanette Kiefer, sponsor for Thespian Troupe No. 4, members of the Troupes located at Cheney, Pasco, and Ritzville, met for an enjoyable and worth while conference in Ritzville, on May 3 of last spring. Each group presented a program. Time was provided for a round-table discussion.

Gauley Bridge, W. Va.

Sparkin', presented by Gauley Bridge High School, (Thespian Troupe 293), won first place in group III at the State Thespian one-act play festival held at Morgantown, W. Va., on April 5 and 6 of last spring. Marjorie Gunnoe was placed on the All-State Cast. Naaman Clonch and Barbara Crandall were given honorable mention. Mrs. Bernice Meadows directed the play.—Naaman Clonch, Secretary.

Albion, Nebr.

For the second consecutive year, Albion's speech department won a "superior" rating at the district contest. *Higness*, given at Wayne, April 5, was the winning play this year, in competition with 14 other Class "A" schools. Besides numerous one-act plays given for community organizations, the speech department assisted in the production of Albion's first light opera, *Chimes of Normandy*, given March 5, by the music department. *Why the Chimes Rang* was given to an audience of about 1,000 at Christmas time in a music-dramatics program. The junior class play, *Remember the Day*, was given November 16; the senior class play, *Smilin' Through*, was presented May 21. Miss Frances Bliss directed speech activities during the past year.

The Queen's Christmas

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beauty turning at times into pathos. Miss Gerstenberg has combined both comedy and drama, and has retold an old legend in a faithful and reverent way that should make it not only moving to a queenly heart but to that of every man."—JULIA GRANT, Bryn Mawr *Alumnae Bulletin*.

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Mary, His Mother

A Christmas drama, by ANNE COULTER MARTENS

NEIGHBORS have brought in presents for the third birthday of the child, Jesus. Mary's reserve makes them wonder if she has fine dreams for her son and imagines that He will become an important person . . . perhaps a rabbi . . . instead of a humble carpenter like Joseph. To Elizabeth, Mary pours out her secret trouble. She has no fine dreams, only a great fear. Jesus' birthday always recalls the events of His birth. One of the Wise men gave gold and one gave frankincense and these were useful gifts . . . but the gift of the third Wise man was myrrh . . . the

symbol of death. Kindly Elizabeth reassures Mary: "It is to thee He reaches out His tiny hands; to you His feet run." And the play ends on a note of joy in submission to the Divine will.

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Big Timber, Montana

Troupe No. 13 of the Sweet Grass County High School studied the Theatres of the World for the 1939-40 program. Each member possessed a passport by which he was admitted to the meetings. The troupe presented to the school in honor of the graduating members some stage furniture including a desk, a chair, a table, and a lamp. The officers elected for 1940-41 are: president, Peggy Cole; vice-president, Stuart Ellison; secretary-treasurer, Mary Louise Shunk; reporter Robert Cosgriff. Two three-act plays, *Comin' Thru the Rye* and *That Crazy Smith Family*, were presented during the year. For the carnival the Thespians gave *Rich Man, Poor Man*. The year closed with a picnic.—Ellen Ward, Secretary.

- (1) A successful dance—October 20th. Funds from the dance purchased additional stage lights, stage props and play books, for four one-act plays.
- (2) Thespian troupe enacted for the student body an actual Thespian troupe meeting, including business and a program in which the audience participated.
- (3) Presented *Pop Reads the Christmas Carol*, rollicking comedy of Christmas at home.
- (4) In connection with the dramatic class, which furnished posters for National Drama Week, the Thespian troupe sponsored and attended the picture *Marie Antoinette*.
- (5) At the performance of the *Taming of the Shrew*, at Concord College, Athens, W. Va., the troupe was well represented.



Scene from the test production of the new play, *MOLLIE O'SHAUGHNESSY*, as staged by members of Troupe No. 191 at the Webster Groves (Mo.) High School. Mr. Eugene R. Wood, director.

Welch, W. Va.

Troupe No. 204 of the Welch High School Thespians added to their troupe roll during the year 1939-40 seventeen members. Thespian troupe activities for the year included:

- (6) Three one-act plays, *Submerged*, *Bread and The Wonder Hat*, were presented on February 20th, to determine which of the three plays should be entered in the local play festival. *The Wonder Hat* was chosen.
- (7) Several members of the Welch troupe attended another local festival in our county seeing plays presented by Williamson (winner), War and Matewan.
- (8) The Welch troupe furnished props, and changed sets for six one-act plays entered in a contest sponsored by the Junior Woman's Clubs of the southern district of West Virginia.
- (9) The Bluefield, Mullens and the Welch troupes entered the local play festival sponsored by Welch, on March 12th.
- (10) Seventeen members of the Welch Troupe accompanied the play cast of *The Wonder Hat*, to Morgantown, to the State festival. Welch won superior rating and placed Howard Johnson, only boy on the all-state cast.
- (11) The last event of the year was a dance given on May 17th.—Ann Johnston, Secretary.

Milwaukee, Oregon

Dramatic activities for Milwaukee Union High School, headed by Thespian Troupe No. 75 and Miss Janet Cox, director of dramatics, included participation in the Junior Jamboree; the Mil-Hi Theater Party, an all-school entertainment of two one-act plays produced by the three dramatic clubs—Thespians, Thaliens, and Footlighters; an outstanding Christmas play, *Peace I Give Unto You*; the senior class play, *Howdy Stranger*; a sponsored performance of *Wurzel-Flummery*, by the Oregon State Theater; an intra-mural play tournament under the direction of National Thespians and judged by Donald E. Marye, director of Portland Civic Theater, who complimented the troupe on the high quality of the productions. The National Thespian plaque, donated by Thespian Bob Johnson, in 1937, was awarded to the sophomores, the juniors receiving honorable mention.

The stage crew supplemented all these activities by constant preparation for all other programs, including a major style show by the home economics department, in May. The stage equipment has been materially improved the past two years with spotlights and cyclorama.

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Urbana, Ill.

Thespian Troupe No. 161 of Urbana High School initiated thirty new members last year. The troupe worked in coordination with Delta Sigma, the Speech and Dramatics honorary society, all year, and then climaxed its activities by giving an All-Thespian production of *Dracula*.

Dramatics in Urbana High School plays a very prominent part of both curriculum and extra-curricular activities. Several "Dramatic Nights" are held at which time inexperienced students are given opportunities to participate. A program of one-act plays is given on these occasions. These plays are directed by senior students most of whom are Thespians. Four full evening plays were also given during the year.

In addition to the above program the advanced dramatic students serve the community by furnishing one act plays for clubs, lodges and churches. Mrs. Ethel Hamilton is director of dramatics.

Monrovia, Calif.

The *Happy Journey* was entered by dramatic students of the Monrovia-Arcadia Duarte High School (Thespian Troupe No. 392) last spring in the annual play tournament sponsored by the Pasadena Playhouse Association. Seven members of the Troupe presented an original play on radio station KHJ's "Young America Presents" program. *June Mad* was given as the senior class play, with Mrs. Carolyn Doty directing. Mrs. Doty is founder and sponsor for Troupe No. 392. At the close of last season, Joe Bouzek and Barbara Waterman were chosen as the outstanding senior dramatists and their names were engraved on a silver cup. Thespian are planning an active program for this season.—*Janet Lambert, Secretary.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of The High School Thespian, published monthly (8 times) at Cincinnati, Ohio, for October 1, 1940
State of Ohio } ss.
County of Hamilton }

Before me, a notary public in and for the State and county aforesaid, personally appeared Ernest Bavely, who, having been duly sworn according to law, deposes and says that he is the Editor of THE HIGH SCHOOL THESPIAN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—The National Thespian Dramatic Honor Society for High Schools, College Hill Station, Cincinnati, Ohio.
Editor—Ernest Bavely, College Hill Station, Cincinnati, Ohio.

Managing Editor None
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ERNEST BAVELY, Editor.

Sworn to and subscribed before me this 23rd day of September, 1940.

(Seal) A. E. KLUENER, Notary Public.

My commission expires October 25, 1941.

Superior, Neb.

The election of officers and discussion of plans for the 1940-41 season were the main events of the first meeting held by Troupe No. 337 this fall at the Superior High School, with Sponsor Harold L. Ahrendts in charge. Officers for this year are Doris Smith, president; Gene Dixon, vice-president; Milan Sarchet, news re-

porter; and Ed Bagley, treasurer. Several new members will be added to the Troupe after the production of the junior class play on November 19. A major event of the Troupe for this fall is "Forensic Night," which will include the presentation of one-act plays, debates, and various contests. Sponsor Harold L. Ahrendts writes that he spent a very interesting summer at the University of Michigan.

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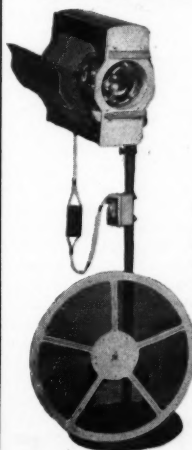
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EDITED BY H. T. LEEPER

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Reviews appearing in this department aim to help our readers keep up with recent
books and plays. The opinions expressed are those of the reviewer, and mention of a book
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w.), and *The Case of the Glass Slipper* (6 m.,
5 w., and extras). No difficulties in casting
are offered, since in all but the last of these
all the characters are young folks of the junior
high age. Although easy enough for junior
high, they are not at all too juvenile for senior
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Her Grandmother's Quilt, a comedy in one
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is torn between love for him and the opposition
of her mother to such a distant residence. As
one after the other of the quilts are shown,
each with its story of pioneering of the past
generation, Eleanor finds courage to carry on
the pioneering traditions of the family.—*Harry
T. Leeper*.

The Northwestern Press, 2200 Park Ave.,
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Young Barry, a comedy in three acts, by
Dana Thomas. Royalty, \$25. 6 m., 8 w. One
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Eddie Barry who returns home from New York
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star on a naton-wide hook-up. He suddenly
develops a bad throat. To complicate matters,
the town's busybody produces clippings from
a New York Press bureau branding him as
"radio's bad boy." To save the situation, Eddie
makes a full confession. Surprises are again
in store! Eddie is confronted with new prob-
lems, but everything works out all right. Play
well suited to high school and amateur groups.

Joan of Arc, an historical drama in three
acts, by Dana Thomas. Royalty \$25. 7 w., 10
m., extras. Based on the tragic story of Joan
of Arc, this play builds through a series of
eight scenes to a powerful climax. From a
sweet young girl to the liberator of France,
Joan is revealed as a real character with com-
plete confidence in her divine mission and great
faith in her country. The author has simplified
the staging so that variations of one setting
can be used effectively. Costumes are necessary.
Though this is not a production for young
amateurs to attempt, advanced high school
players will find in it a real challenge. Excellent
also for Colleges and Little Theatre groups.—
Elmer S. Crowley.

Samuel French, 25 West 45th Street, New
York, N. Y.

Through the Night, a mystery play in three
acts, by Florence Ryerson and Colon Clements,
7 m., 3 w. Royalty, \$25.00. This play seems
somewhat verbose, with the element of mystery
becoming a little too obvious as the action
progresses. However, as a whole it is a play

that amateur groups will want to produce.
The dialogue is good, even if some lines must
be cut to speed the story along. Mr. Driscoll
commits the perfect crime, only to be trapped
at the end of act three by Bunny, an explorer
who has been living incognito at the Dwight
Holbrook's country house. With a good cast
and a director who knows the value of tempo
and convincing conversation, this play will
prove very amusing. It is good, wholesome
entertainment high school groups like.—*E. B.*

In a House Like This, a comedy in three
acts by Lewis Beach. Sequel to *The Goose
Hangs High*. 7 w., 6 m. Royalty, \$25. The
play centers about the Ingalls family, each with
his or her own problems and each different in
his or her own reactions. Lessons in living are
taught throughout the play, especially that
much-needed one of tolerance; but nowhere
does it become heavy or moralistic in tone. The
characters are thoroughly human and likable;
and an excellent balance is set up among them;
of the cast, six are middle-aged or above, and
seven are in the 20's; six have minor parts,
against the seven major roles. The conversa-
tion is easy and natural; the humor, genuine,
and not forced. The situations rise to heights
of drama, without becoming melodramatic. The
play is not beyond the reach of amateurs, al-
though greater success is undoubtedly assured
in the hands of an experienced group.—*Mary
Ella Bovee*.

Here Today, a comedy in three acts, by
George Oppenheimer. 4 m., 4 w. One interior
and one exterior set. Royalty, \$25. This is
the story of two carefree artists (here today
and gone tomorrow), who fall in love, marry,
are divorced, and fall in love with each other
again. The action is fast. The lines are witty.
A bohemian group dropped into snobbish,
pseudo-aristocratic household creates hilarious
situations. This play will need an experienced
cast.—*Carl Cummings*.

Ivan Bloom Harden Company, 3806 Cottage
Grove Avenue, Des Moines, Iowa.

Wuthering Heights, a dramatic reading, a
cutting in three scenes of Emily Bronte's novel.
Heathcliff, overhearing Catherine say that she
intends to marry Linton, d'sappears, but re-
turns years later and is with her when she
dies. Great opportunity for characterization.
2 m., 2 w., 11 minutes.

The Piper, a dramatic reading by Josephine
Preston Peabody. Taken from the play based
upon the legend, *Pied Piper of Hamelin*. The
mother of little Jan begs the Piper to bring
him back. The Piper refuses, but finally yields
to the struggle within his own heart. Intense
emotional appeal. 1 m., 1 w., 11 minutes.

The Macbeth Murder Mystery, a humorous
reading by James Thurber, Clever, and amus-
ing comedy in which an avid reader of de-
tective fiction decides that Macbeth did not
murder Duncan. She reveals another murderer,
so astonishing her companion that he, too,
solves Shakespearean mysteries. 1 m., 1 w., 8
minutes.

The Boor, a humorous reading, cut from the
play by Anton Tchekoff. Lieutenant Smirnov
calls on the Widow Popov to collect money,
owed him by her late husband. They quarrel,
but finally fall in love. 2 m., 1 w., 10 minutes.

*The Tooth, the Whole Tooth, and Nothing
but the Tooth*, a humorous monologue of human
interest by Robert Benchley. A true to life
picture of the dreaded approach to the dentist's
chair. Very clever. 10 minutes.—*Helen Movius*.

Merry Christmas

The harder life becomes the more we need recreation. In the grim world of today shall we let Christmas go by without its usual celebration? There is nothing like a play for such occasions. May we suggest

WHY THE CHIMES RANG

By ELIZABETH McFADDEN
Author of "Double Door,"
"Tidings of Joy," etc.

This unpretentious one-act has been given over six thousand times, translated into French, Hungarian, and Japanese, and has been called "The Christmas standby."

Theme: Story of a boy who gave himself with his good deed. Characters: 5 speaking parts, a boy of 12, a boy of 7, a man, 2 women, any number of extras. Scene: simple interior with a gauze drop at back for vision scene. Music: any preferred, but an effective plan for music has been included in appendix covering all problems of the performance.

In the December, 1926, issue of McCall's Magazine Constance D'Arcy Mackay wrote as follows: "The production (Why the Chimes Rang, by Elizabeth McFadden) stirred such interest with the young people of this community that they established an art workshop for their books, materials and craftwork. But as more boys and girls became interested they outgrew the workshop, and now a fine community theatre is being built for Evanston."

Price: 35 Cents Royalty \$5.00

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Summer Comes to the Diamond O, a play in one act, by Robert Finch and Betty Smith. 8 m. Royalty, \$5. This is a delightful comedy with a theme that will appeal to young and old alike. Windy's tall stories of where he has been and where he plans to go bring "summer" to the down-hearted cowboys at the Diamond O. Ranch. High school groups will find this an excellent play to work with and will prove very effective on the stage. An ideal tournament choice.—E. B.

Too Many Girls, a musical comedy in two acts, by George Marion, Jr. Music by Richard Rodgers and lyrics by Lorenz Hart. 13 m., 12 w. Royalty, \$50.00. This musical comedy has excellent possibilities for advance dramatic groups. Colleges and university dramatic departments will find it a good choice. The lines are witty throughout and the action moves along to a pleasing climax. The songs seem to be especially well done. This comedy should prove an evening of delightful entertainment. *Too Many Girls* was given by George Abbott on Broadway last season. The motion picture version is now being shown throughout the country.—E. B.

Roy, Peterson & Co., Evanston, Ill.

Mollie O'Shaughnessey, a comedy drama in three acts by Dorothy Rood Stewart. 7 m., 6 w. Extras if desired in party scene. Percentage royalty. A stimulating play for director, cast and staff. Mollie who has known only the advice and care of her sheriff father has grown into a charming, straightforward young woman. She meets and falls in love with a deputy marshal, Pat Clancy, who has come into the country to locate a desperado, Jed, the half brother of Mollie. In a thrilling scene Mollie prevents the capture of her brother Jed, berates Clancy and orders him from the house. Two years pass. Mollie is forced to sell her ranch. Jed returns, a hardened criminal. In the ensuing struggle Pat returns, Jed is killed by Mollie's horse, the Sheriff dies in his wheel-chair from the shock of the encounter. Pat and Mollie are reconciled and the play ends as it should end. Although melodramatic in its plot, *Mollie O'Shaughnessey* offers excellent characterization opportunities in situations which compel interest.—Marion Stuart.

One Wild Night, a farce in 3 acts, by Guernsey LePelley. 8 m., 9 w. The story of a healthy young man who, coming from a long line of invalids, believes himself to be typical of his family. He is worrying about financial difficulties when he is visited by his wealthy invalid aunt upon whom he wishes to make a favorable impression. However, when he overhears his doctor talking over the telephone, he interprets what the doctor says as meaning that his patient cannot live until morning. Thinking that he has only a few hours to live, the young man breaks all tradition, takes several drastic steps and, of course, gets into one ridiculous situation after another. The play is very fine farce filled with bright conversation. There is excellent opportunity for good characterizations. This new play is full of good, clean fun and well within the range of the understanding and ability of high school pupils.—Daniel Turner.

Wetmore Declamation Bureau, 1631 South Paxton St., Sioux City, Iowa.

Christmas with the Finch Family, one-act comedy, by Kathryn Wayne. 2 m., 3 w. The Finch family—father, mother, son, daughter and grandmother—are talking over the Christmas budget and making out their Christmas lists. The narrowness of the family budget causes the son and daughter to become resentful and to start to sulk, but when they realize that their father and mother deliberately limit their own lists in order that the children may have more, he son and daughter come to recognize their own selfishness. This little play reviews in dramatic form a scene so common to millions of families as they approach the Christmas season. The lesson it attempts to drive home is worthy and is in every sense appropriate to the season with which it deals.—Daniel Turner.

Miscellany - - fables &c. from the press of Baker's Plays

(Publishers of plays, readings, minstrelsy and all manner of books pertaining to the sock, buskin, masque, wig, and Thespis; albeit in addition to many other things too tedious to mention.)

Plays of Glenn Hughes
Are bound to amuse.

MORAL: MIDSUMMER MADNESS, his latest hit, is now available for high schools. 50c per copy. Royalty \$10.00.

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A play that delights.

MORAL: The new SENIOR PROM is perfect for high school production. 50c per copy. Royalty, \$10.00.

Ring up the curtain
On a winner that's certain!

MORAL: THE BARRETTS, featuring the story of Elizabeth Barrett and Robert Browning will lead the list this year. 75c per copy. Royalty, \$25.00.

Grandma gets going—
But she's never annoying.

MORAL: GRANDMA GETS GOING is a hit which will pay dividends. 50c per copy. Royalty, \$10.00.

NOTE

On the southern Connecticut shore
There's a man who's considered a bore
He insists on reciting
(He thinks he's exciting)
Some old readings we've all heard before.
MORAL: Use BAKER'S modern readings and monologues.

FURTHER NOTE

The head of a Thespian Troupe
Took a trip with the rest of his group
While passing through Boston
He found he had lost 'em
For they all went to BAKER'S en route.
MORAL: People just can't keep away from BAKER'S.

STILL FURTHER NOTE

In a rude and crude mood in Bermuda
Brooded many who'd stood without food-ah
But their anger was less
When they had a recess
And a BAKER'S PLAY tempered their mood-ah.
MORAL: Write for a new Baker Catalogue today.

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"A play that can be recommended unreservedly."—Bedford, Iowa.

"My Junior College group had such fun working with it."—Boone, Iowa.

"We had a great time with 'Tangled Yarn' and are recommending it to our neighbor schools."—Monett, Missouri.

"The audience was so enthusiastic they stopped the play several times."—Des Moines, Iowa.

"We counted laughs and there were 250! It was a great success, and the cast never grew tired of it."—Caribou, Maine.

"Presented by the Sac City Woman's Club with much success."—Sac City, Iowa.

Be sure to consider "Tangled Yarn" for your major production of the year.

NEW ONE-ACT PLAYS

Dark Wind 50c

Drama by Evelyn Neuenberg. 1 man, 3 women (or all women). 1 int. A modern war drama, winner of first in Dionysian Playwriting contest and 1940 Southern California tournament. Royalty, \$5.00.

What Fools These Mortals Be . . . 50c

Comedy by Travaille and Wise. 4 men, 1 woman. 1 ext. No scenery. Archie, the intellectual, is picnicking with Hortense in the park, when Elmer, the muscular, comes along. A cop and a gun man add to the fireworks. First prize winner in 1940 Drake University tournament.

Guess Again, Ghost! 50c

Comedy by the Dionysians. 6 women. 1 int. Women's groups who have enjoyed "Mushrooms Coming Up," will find this new mystery comedy equally delightful.

NEW WINNING CONTEST READINGS

Tooth the Whole Tooth—Humorous . . . 50c
Arise, Let Us Go Hence—Oration . . . 50c
The Piper—Dramatic 50c
Wuthering Heights—Dramatic . . . 50c
Wingless Victory—Dramatic . . . 60c
The American Way—Oration . . . 50c
Danger Ahead!—Oration 50c
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Gertrude the Governess—Humorous . . 60c
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Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Director of Dramatics, State Teachers College, California, Pa.

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

SHAKESPEARE WAS AN IRISHMAN. By T. F. Healy. *The American Mercury* for September, 1940. Come, you Shakespearian scholars, and prepare yourselves for a shock. Mr. Healy has strong evidence in favor of the Irish. He sights innumerable instances of Shakespeare's reference to Irish legend of which the Bard could not have known unless he had been a native. All of the fairy lore of *A Midsummer Night's Dream* and *The Tempest* are Irish. Even Hamlet's father was an Irish tailor before he was captured by the Danes.

Now the reason for all of this secrecy regarding Shakespeare's nationality was due to the fact that the Irish were most unpopular in England during Queen Elizabeth's time.

English and Dramatic Arts instructors will not only find this interesting reading, but a means of stimulating their classes to further study and research.

STAGING THE OUTDOOR PLAY. By Margaret Mayorga. *Scholastic* for April 29, 1940. Although the leaves have fallen from the trees and the cold north-easters are beginning to blow, it is not too early to start looking for a suitable spot to stage your spring pageant. Miss Mayorga gives some practical suggestions in choosing an appropriate place. Usually a hillside with a stream of water separating the stage and audience is best from the standpoint of acoustics and vision. Trees cause cones of silence and often obstruct the view. In connection with hearing, be sure to choose a cast that have clear, strong voices and good articulation.

BETTER BUSINESS. *Time* for August 26, 1940. As it has often been said, "It is an ill wind that blows no one good." Preceding Hitler's Blitzkrieg, the English theater seemed to be on its last "legs," but now, since attending a show has really become hazardous, the theaters are flourishing. Despite air raid warnings, the London audience remain calmly in their seats until the screeching allows the actors to continue. Naturally one of the most popular productions is Clare Boothe's *Margin For Error* which satirizes Hitler.

A CALL TO THE COLORS FOR THE SOCK AND BUSKIN. By Josephine E. Wilson. *School Activities* for May, 1940. This article will be of help to all Thespian directors in planning their year's program. As a guidance device, the dramatic club can reach each child and help him to find his place in the activity program. The actor, the interpreter, and the impersonator may have his moment to shine. The home-maker may have her fun in setting the stage while students of other talents may receive their satisfaction from still other activities. Altogether, the dramatic club may envelop more diversified interests than any other one organization.

THE THEATER GOES TO TOMMY ATKINS. By Harold Hobson. *Christian Science Monitor* for August 31, 1940. Since September 11, 1939, Mr. Basil Dean has been in charge of the Entertainment Branch of the Navy and Army Canteen Board whose headquarters have been centered at the old Drury Lane Theater in London. This is a timely article because the United States is setting up much the same type of organization to furnish entertainment for the enlisted men of this country. Like your high school theater, the Drury Lane is a self-contained organization which not only turns out plays and variety programs, but also serves as a work shop for the making of all scenery, wrights, dramatic guidance is sought here.

electrical equipment, stage machinery, and costumes.

HOW TO MAKE INEXPENSIVE MARIONETTES. By Doris E. Pettingill. *School Arts* for September, 1940. Among the several instructive articles that could be applied to the high school theater in this issue of *School Arts*, I feel that you will find this one on the making of marionettes most practical. Actual diagrams as well as each step of construction is explained in detail.

SUMMER THEATRE AT GLOUCESTER. *Harper's Bazaar* for August, 1940. Not unlike the high school theater, summer companies have their last minute rush. The Bass Rocks Theatre in Gloucester, Mass., was completely re-modelled within a month preceding their opening, and at the same time the company was rehearsing for its first show. Despite the confusion, *Caprice*, starring John of the "speak-only-to-God" Lodges, and his wife, Francesca Braggiotti, proved most successful.

DANCE SINCE ISADORA. By John Martin. *Theatre Arts* for September, 1940. For those Thespians interested in the dance, this discussion of its evolution from Isadora Duncan down to the present time will prove quite valuable. One of Miss Duncan's fundamental contributions was establishing the dance as a basic creative art. Like acting, movement must come from an inner impulse rather than be added superficially. She did not believe in set exercises but favored varying the muscular movement to suit the feeling. Since her time many changes have been wrought by such artists as Doris Humphrey, Ruth St. Denis, Martha Graham, Mary Wigman, Hanya Holm, and others.

GLAMOUR GIRL HOSPITAL. By Etta M. Seymans. *Hygeia* for August, 1940. Seldom do we think of a hospital in connection with our Thespian theater equipment, but often times we have the tragic, last minute case of laryngitis, a sprained ankle, or a persistent nose bleed. Radio City Music Hall in New York City has a fully equipped hospital to care for the 600 performers and technicians. After reading this article, drama directors might take a hint and at least keep a first aid kit near at hand.

THE POWER BEHIND THE TONE. By George Beiswanger. *Theatre Arts* for October, 1940. Here is an article that both students and speech instructors will want to read. While great stress is being placed today upon the pictorial qualities of an actor, one should not lose sight of the power of the voice. Stark Young said, "The tone an actor uses can move us more than any other thing about him; the word he speaks gives the concept; the gesture he makes exhibits a single phenomenon; but the voice may be anger itself, or longing, and goes as straight as music does to the same emotion in us." The real goals are: "technique, imaginative power, projection, and inspired interpretation."

AMERICAN DRAMA ON THE SWEDISH STAGE. By Stig Torsslow. *Theatre Arts* for August, 1940. Among the many articles devoted to Swedish drama in this month's *Theatre Arts* is the one which shows the American influence on the Scandinavian stage. For many years Sweden looked to the USSR for leadership in the theater but now, through the popularity of Eugene O'Neill and other American plays,

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OUTWARD BOUND

By Sutton Vane

This well-loved play tells the story of a group of people on a ship which is headed for Judgment Day. Books, \$1.75. (Royalty, \$25.00).

IN A HOUSE LIKE THIS

By Lewis Beach

This is a grand sequel to THE GOOSE HANGS HIGH. The Ingals family are again concerned with a series of hilariously human situations. 75c. (Royalty, \$25.00).

THROUGH THE NIGHT

By Florence Ryerson and Colin Clements

By the authors of JUNE MAD. The plot details what happens to a rich and irresponsible family when murder strikes in their midst. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00).

THE WEAK LINK

By Allan Wood

A mild-mannered little chess genius becomes almost hopelessly embroiled with a bunch of gangsters. 75c. (Royalty, \$25.00).

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Vines, a crook, has uncovered some skeletons in society closets and has written a book of memoirs about them. The reactions of the fine people are startling. 75c. (Royalty, \$25.00).

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Eva Nelson's social aunt has plans for the girl's college career, but they are swept aside by some exciting events. 75c. (Royalty, \$25.00).

THE NIGHT WAS DARK

By James Reach

An eccentric millionaire calls all his living heirs and acquaints them with the strange terms of his will. Excitement ensues. 50c. (Royalty, \$10.00).

MOTHER-IN-LAW BLUES

By Kenneth Creel

Honey and Woody, a newly married couple, are faced with a series of side-splitting situations and a mother-in-law. 50c. (Budget play).

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TRAIL OF THE LONESOME PINE

MARY OF SCOTLAND

YOU AND I

LATE CHRISTOPHER BEAN

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THREE-CORNERED MOON

PEG O' MY HEART

A MURDER HAS BEEN

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THE SHOW-OFF

ADAM AND EVE

CLARENCE

LITTLE WOMEN

THE NUT FARM

TONS OF MONEY

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SMILIN' THROUGH

CAPTAIN APPLEJACK

DULCY

NOTHING BUT THE TRUTH

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